

FEBRUARY 9, 1952

MOTION PICTURE HERALD

*ALLIED APPROVES
ARBITRATION PLAN,
ELECTS OFFICERS*

*U.S. Supreme Court
Lets Hughes Keep
Theatre Holdings*

REVIEWS (In Product Digest): VIVA ZAPATA, RANCHO NOTORIOUS, THE BIG TREES, LOVE IS BETTER THAN EVER, RETREAT HELL, ALADDIN AND HIS LAMP, NAVAJO, ROAD AGENT

Better Theatres
for FEBRUARY

Getting in the Drive-In Business
Catering to Drive-In Appetites
The Business-Like Lee Theatre

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In Two Sections, Section One

M-G-M FIRST!

**Wins 2 out of 3
Top Honors!**

(Just like last year!)



Gold Medal!
"SHOW BOAT"
Most Popular Picture

Gold Medal!
MARIO LANZA
Most Popular Male
Performance

Citations!
AVA GARDNER
HOWARD KEEL
"Show Boat"
ANN BLYTH
"The Great Caruso"

Citations!
4 OUT OF 10!
"SHOW BOAT"
"THE GREAT CARUSO"
"AN AMERICAN IN PARIS"
"FATHER'S LITTLE DIVIDEND"

YOUR PATRONS VOTED M-G-M TOP COMPANY AGAIN!

The Photoplay Magazine Annual Poll of its readers is considered the most accurate reflection of public taste among the real ticket-buyers. Year after year M-G-M is tops with the fans. M-G-M has the top picture for the third year in a row and for the fourth time in seven years! For the third year in a row M-G-M has one of the two top performances! M-G-M has 4 out of the 10 Top Pictures. Dependability—that's the mark of a Champion. That's M-G-M!

CHALLENGERS IN '52!

(Of course "QUO VADIS")

"THE BELLE OF NEW YORK"

Technicolor Musical. The Dancing-On-Air Picture. Fred Astaire, Vera-Ellen, Marjorie Main, Keenan Wynn, Alice Pearce, Clinton Sundberg, Gale Robbins.

"THE WILD NORTH"

In New Ansco Color. "The King Solomon's Mines of 1952." Stewart Granger, Wendell Corey, Cyd Charisse.

"SINGIN' IN THE RAIN"

Technicolor Musical goldmine for Easter holidays. Gene Kelly, Donald O'Connor, Debbie Reynolds, Jean Hagen, Millard Mitchell, Cyd Charisse.

"SKIRTS AHOY!"

Technicolor Musical about the WAVES. Heralded as another "Anchors Aweigh." Esther Williams, Joan Evans, Vivian Blaine, Barry Sullivan, Keefe Brasselle, Billy Eckstine, The De Marco Sisters, Dean Miller.

"LOVELY TO LOOK AT"

Technicolor Musical. The Biggest eyeful since "An American In Paris." Kathryn Grayson, Red Skelton, Howard Keel, Marge & Gower Champion, Ann Miller, Zsa Zsa Gabor, Kurt Kasznar.

"SCARAMOUCHE"

Technicolor masterpiece. Another "Three Musketeers." Stewart Granger, Eleanor Parker, Janet Leigh, Mel Ferrer, Henry Wilcoxon, Nina Foch, Lewis Stone, Richard Anderson.

"IVANHOE"

The new Technicolor Giant from the "Quo Vadis" Company. Robert Taylor, Elizabeth Taylor, Joan Fontaine, George Sanders, Emlyn Williams.

"CARBINE WILLIAMS"

Another "Stratton Story." Sure-fire, heart-stirring mass entertainment! James Stewart, Wendell Corey, Jean Hagen.

"THE MERRY WIDOW"

Technicolor Musical Love Triumph. As bubbly as champagne. One of the year's top attractions. Lana Turner, Fernando Lamas, Una Merkel, Richard Haydn, Thomas Gomez.

"BECAUSE YOU'RE MINE"

Technicolor Musical Romance with Box-office sock. The star of "The Great Caruso" does it again. Mario Lanza, Doretta Morrow, James Whitmore.

"I predict!"



BOOM! ROOM FOR DOING BUSINESS

..... Just like the Trade
"WARNER BROS. HAVE
A SMILE TO THE FACE

CARY GRANT

and

BETSY DRAKE *in* "ROOM FOR ONE MORE"



ONE MORE LESS GALORE!!

Papers said

**AN ATTRACTION TO BRING
OF ANY SHOWMAN!"** M. P. HERALD

The openings at press-time! More daily--watch!
NOW IN 3RD WEEK IN BUFFALO!

3RD WEEK IN PITTSBURGH!

2ND WEEKS IN SALT LAKE AND

ROCHESTER- *and every new opening just as big!*

With Lurene Tuttle • Randy Stuart • John Ridgely • Irving Bacon • Mary Lou Treen
and *The Children*, Iris Mann • George Winslow • Clifford Tatum, Jr. • Gay Gordon • Malcolm Cassell • Larry Olsen
Screen Play by Jack Rose and Melville Shavelson Music by Max Steiner Produced by Henry Blanke Directed by Norman Taurog



20th
CENTURY-FOX
presents

"Phone
Call
From a
Stranger"

HOLDS OVER
2nd WEEK
IN MIAMI!

at Carib, Miracle, Miami Theatres...
and during the height of the season!

SENSATIONAL
TOP GROSSES
ROXY THEATRE, N. Y.

The figures have the management
rubbing their eyes in amazement!

GRAB THAT "PHONE"...
CALL QUICK! IT MEANS AN
IMPORTANT DATE FOR YOU!



SHELLEY WINTERS

as a honky tonk strip tease
whose warmth and wit bring
the strangers together.

GARY MERRILL

as the stranger whose
phone call helps him
straighten out his own life.

MICHAEL RENNIE

as a doctor who made a
mistake and whose conscience
won't let him forget it.

KEENAN WYNN

as a traveling salesman
whose good natured vulgarity
will mislead you.

BETTE DAVIS

as the woman who teaches him the
difference between adolescent
and adult love.



There's No Business Like 20 Century-Fox Business!

MOTION PICTURE HERALD

MARTIN QUIGLEY, Editor-in-Chief and Publisher

MARTIN QUIGLEY, JR., Editor

Vol. 186, No. 6



February 9, 1952

After Fourteen Years

AT 10:15 on a rainy morning, July 20, 1938, Mr. Paul Williams, special assistant to the Attorney General, acting on the orders of Mr. Thurman Arnold, chief of the Anti-trust Division of the Department of Justice, filed with the clerk of the Federal Court in New York the complaint in the historic *Paramount et al* case. On Wednesday of this week, nearly 14 years later, the final decree, one negotiated by the Department of Justice and Loew's Inc., was filed in the same Federal Court. At last a legal finis has been written to the principal issues involved.

While into the indefinite future the court will be asked to interpret various provisions of the decrees, the formal end of the case offers an opportunity for summing up. The primary objective, in the words of the Justice Department, was "restoration of free enterprise and open competition amongst all branches of the motion picture industry." The complaint sought a condition under which films would be bought and sold "upon a fair and equitable basis in a free, open and untrammelled market."

In a publicity release issued in Washington shortly after the case was filed the Department of Justice said that it "desires to encourage and not to retard the development and orderly operation of the motion picture industry."

WHETHER present competition in the industry satisfies the Washington planners is unknown but it is certain that these fourteen years in Federal Court have hardly contributed to "the development and orderly operation of the motion picture business." Any serious, objective investigator would come to the conclusion that the last word has yet to be written with respect to the marketing of motion pictures. Clearly utopia has not been reached.

It is well to recall the words of the late Sidney R. Kent, commenting on the Government suit late in July, 1938: "The most intelligent and satisfactory solution of our problems eventually will be reached through self-regulation, rather than through litigation." Time may prove the correctness of Mr. Kent's statement.

One result flowing from the new system imposed through litigation has been that most exhibitors are so busy buying that they have relatively little time left for merchandising films finally booked into their theatres. Few exhibitors know what their programs will be far enough ahead for adequate exploitation. In no other business is there such a short time between the buying of product and offering it for sale at the local outlet. Contact with the potential customers has suffered on account of the energy which is required for buying and booking.

AMONG the effects of the new order of divorcement and divestiture are higher film rentals. The increased hazards of production clearly make it necessary for successful pictures to recoup losses on films which fail to achieve a sufficient volume of satisfactory engagements. Increased competition for the public's time and entertainment dollar have also tended, since the war, to curtail sharply grosses on films which fail to reach the hit category.

Irrespective of the legal points involved, the abolition of block-booking, reductions in clearance and the introduction of competitive bidding have all contributed to making the business unstable.

Solutions, it is to be hoped, will be found to all the current problems. It is likely, as Sidney Kent said, that the solutions will be found in some form of self-regulation. For too long the industry has been looking to the courts for answers. The experience of the *Paramount* case shows that, at best, court dictation is a mixed blessing.



Lo the Salesman!

RECENT sales meetings have emphasized that 1952 is not only a year of challenge to production and exhibition but also to the distributors' salesmen. The vital role of the salesman in the motion picture business is often overlooked. It is the salesman who has to meet the natural resistance of the buyer on the one hand and on the other attempts to satisfy the inevitably unsatisfiable pressures of sales supervisors. No matter how well a salesman functions in this or any other field his boss always points to a higher peak to climb.

The motion picture salesman carries a heavy responsibility for the economic wellbeing of the industry and for this he is entitled to due recognition. In most businesses the salesman's work has been done when the order is secured. While no manufacturer is indifferent to how the retailer makes out with goods ordered, no business depends so much on what happens after the "sale" is made as the film business.

Obviously the rental a distributor is to receive from any percentage engagement is not known until the run is over. Indirectly, flat rentals also are related to the grossing expectancies. This all adds up to the fact that the salesman's work is really not over until the run is completed. It is only then that the monetary value of the particular booking can be gauged.

Although many salesmen can only visit their exhibitor customers at long intervals they should not forget their function as merchandisers. Even on an occasional call a salesman has a responsibility beyond just getting acceptable contracts signed. After all, a salesman ordinarily sees many more theatre operations than an individual exhibitor. He is in a good position to pass on good ideas that will help the exhibitor's gross on a particular picture or help build the status of the theatre in the community. Even more than that the good salesman should encourage exhibitors by applauding examples of real showmanship.

Some exhibitors perhaps do not recognize the values of the film salesmen who call on them as roving ambassadors. The exhibitor, however, has a certain community of interest with the salesmen. In the ideal setup, the more the profit for one—the more profit for the other. While in the larger sense each branch of the industry depends on the other, in a very personal way there is an interdependence between exhibitor and salesman. The salesman serves the exhibitor by being the personal link that brings him product. The exhibitor serves the salesman (and the salesman's employer) by bringing the product before the eyes of the greatest number possible in his community.

Letters to the Herald

Not Enough Advertising

TO THE EDITOR:

Pictures are still released without enough advertising. Press material is not ready soon enough. There is not available enough varied accessories at prices that are reasonable, like cutouts and different items for front eye-catchers.

New stars are not being properly sold by producers, via special trailers; like Mitzi Gaynor in "Golden Girl". Stories are poorly written and directed for the most part with most pictures too padded. There is no objection to long pictures if the material is there.

We need more pictures about American history. Look at the success of "Across the Wide Missouri" despite the terrible story.—*JOHN P. LOWE, Garden Theatres, Springfield, Mass.*

Student Admissions

TO THE EDITOR:

Because of the change in the Federal excise tax on admissions, considerable comment has been made regarding student admissions. I feel that the industry should in some way develop uniform admission prices.

In 1934 we installed a student admission price in several of our theatres. In using this method we contacted the schools, both in the city and neighboring communities, and worked out a method with the identification card. We found within a short time that the students either lost their cards, or came to the theatre and found that they left their cards at home. This in itself proved that the identification card method was not practical.

We also found out that because we used the word "student," adults in the community claimed they were either attending a college or some educational institution, and that they too should benefit by this price.

Further we found out that so-called students in areas outside of our normal trade attended our theatres and complained that they were being discriminated against, because they didn't have the identification card available to them.

We also found out that this method of pricing did not in itself create additional customers, and therefore, resulted in a reduction of the gross take at the box office. Because of this some of our managers requested the discontinuance of the student price. Surprisingly where this took place we had very little reaction from the public, none of any serious nature.

Since the early '40s we have eliminated

INSTITUTE MOST HELPFUL MEDIUM

To the Editor:

I believe The Herald Institute can be a most worthwhile, constructive and helpful medium for the improvement and greater progress of the business as a whole.—*CHARLES A. CABALLERO, Pacific Drive-In Theatres, Inc., Los Angeles, California.*

all student tickets, and instead in the theatres where we had such a plan we referred to this ticket as a junior admission, which took care of children from the ages of 12 to 16. We found that a child at the age of 16 generally attends the theatre with a date, and wants to be treated as an adult, and very seldom tries to cheat on his age.

A 16-year-old child never wants to be looked on as being younger than that, as he takes great pride in growing up at that point. From this, we eliminated the problems of the identification card and the problem of discriminating against the child that came from the area beyond the normal market.

I am sending this information on to you as I thought other exhibitors would be interested in our experience, and could avoid some of the problems that we have had.

I personally feel that in spite of a reducing gross, junior pricing is still a necessity in most theatres, but the individual theatre operator should realize that this will not create greater attendance in proportion to the reduction of price.

In theatres where we have this pricing, in view of the recent excise tax our junior price is the same as the matinee price, which is generally 10 cents to 15 cents under the evening price. This eliminates carrying additional tickets, and gives us greater ease in operation.—*MYRON BLANK, President, Central States Theatre Corporation, Des Moines, Iowa.*

Make It Regional

TO THE EDITOR:

I believe regional friction in this business can best be handled in each particular region. Should a region not be able to iron out its difficulties, then a master industry panel of the exhibiting, distributing, and producing ends would discuss problems.—*South Carolina Exhibitor.*

Stop Selling to TV

TO THE EDITOR:

The competition that we have from television can be minimized greatly if the film producers and distributors realize the simple law of economics; that people won't pay for anything when they can get it free. I refer to motion picture feature films. If we are to survive, we cannot afford to have free competition for the same thing that the public can get at no charge.

I heartily agree with Jack Kirsch. Let those producers who want to sell TV stay out of our theatres. When they are selling away from the theatres to a free medium, they are playing with fire; somebody is bound to get burned. I urge every theatre owner who does not want to get "burned" out, to refuse to buy pictures from those studios who persist in selling their wares to a free medium. I refer to Monogram, Republic, United Artists and Lippert. There is no reason or necessity for these people to sell the pictures that the theatres paid for, to be used to destroy the theatre men's business. They are just over-hungry and money mad. The public will tire of the television studio programs, vaudeville and corny comedians on television. But they won't tire of feature movies, or maybe they will if they get too many of those for free, too.

Let's fight it and stop this outrage before we no longer have any strength to fight.—*MYER STANZLER, Community Theatre, Wakefield, R. I.*

Riding Two Horses

TO THE EDITOR:

The problem faced by the picture producer today is the making of films that don't offend the innocent or frustrate the intelligent. How to ride these two horses at once requires skillful planning. It can be done.—*JERRY WALD, Wald-Krasna Productions, Hollywood, California.*

Settle Our Problems

TO THE EDITOR:

My feeling on arbitration is this: it's up to the individual to settle his own problems either alone or through his exhibitor organization.—*Pennsylvania Exhibitor.*

All-Inclusive

TO THE EDITOR:

I believe in an all-inclusive arbitration setup where either party may ask to arbitrate any industry grievance of any kind or nature.—*Minneapolis Exhibitor.*

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ON THE HORIZON

Developments and trends that shape the motion picture industry's future.

► Allied's approval of a detailed but flexible plan of arbitration, coming on top of TOA approval of a similar if less complete outline, puts the issue squarely up to distributors. However, since the Allied plan lays down the condition that any plan must have the approval of the Department of Justice and the New York Statutory Court which ruled in the Paramount anti-trust case, it will be some time before any system can be in operation. The next step may be an all-industry meeting to discuss the question.

► British studio unions may hold the key to the fate of American companies under the British monetary agreement. Unless they relax their present restrictions, the additional production by Americans in Britain will not be economically feasible, and unless that production is increased, it is now indicated, the conversion of sterling will be curtailed. British Government circles now are talking about devising "inducements" to American production.

► The tri-partite convention in Chicago next November of Allied States, the Theatre Equipment and Supply Manufacturers Association, and the Theatre Equipment Dealers

Association will be watched with interest by the industry as the first such real joint motion picture exposition. Previous attempts at a joint exhibitors and equipment convention failed because of the inadequacies of location or facilities. Chicago should provide both very well.

► U. S. producers are taking their time in approaching the State Department for aid on a new U. S.-French film pact. The present one expires early this summer, and usually new negotiations would be in sight by this time. But MPAA and SIMPP feel that the French are now in serious dollar difficulties, that things may possibly improve in several months, and that it might pay to delay.

► FCC officials say they hope they've seen the last postponement of the theatre television hearings. They're optimistic about the proceedings actually starting on the new March 10 date.

► Even if the television freeze should be lifted late this month or early next, as FCC chairman Wayne Coy recently predicted, it will be many more months before new stations get on the air. It'll take the Commission several months to process pending applications, even where there's no contest for available frequencies, and still more time for the stations to be built and start operating—assuming they get building clearance from the National Production Authority.

BROTHERHOOD

The motion picture industry is proud to be called again to play a key role in Brotherhood Week, scheduled this year for the period from February 17th to 24th. Here in America citizens may freely learn to appreciate the full meaning of the Brotherhood of Man under the Fatherhood of God. In some other lands attempts are made to usurp the Fatherhood of God with the vicious concept of an all-powerful dictator and State which makes a genuine understanding of the brotherhood of man impossible. At home progress in the field of individual and group relations is not only possible but easy when the approach is made with wisdom, prudence and zeal. Brotherhood Week deserves full support by all.—M. Q., Jr.

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This week in pictures



NO MISTAKE about the picture which opened at the Florida Theatre, Sarasota, Fla., home of the circus about which the latest Cecil B. DeMille picture tells. A sawdust ring in lobby and entrance replaced the customary red carpet. A parade drew notables.



WILLIAM WYLER, right, producer-director, brought "Carrie" to New York with him for home office Paramount perusal, and also talked with trade writers Monday. So-called "down-beat" pictures can be good, and meet public favor, he believes. The "lost" audience is one which doesn't want to see pictures made for their children, he added. His next will be "Roman Holiday," a comedy.



By the Herald



TOURIST. Arnold M. Picker, United Artists foreign sales chief, on tour of Latin-America, is greeted at the airport in Montevideo, Uruguay. He and his wife are at the left. With them is Sam Bekeris, UA South American supervisor. Their host, at the right, is Bernardo Glucksmann, UA distributor in Uruguay.

A LOBBY SCENE, left, at a London premiere, that of MGM's "Quo Vadis." It is at the Carlton Theatre, and its personalities are Ben Goetz, MGM British production chief, and Mrs. Goetz; Sam Eckman, the company's managing director in Great Britain; and Sam Zimbalist, producer of the picture. The picture opened simultaneously at the Ritz Theatre.



MILTON SPERLING, producer of the Warner release, "Retreat, Hell!", and his wife, sail from New York for the London premiere.



By the Herald

GEORGE JOSEPHS has joined the Columbia home office sales cabinet. Twenty-four years with the company, he has been assistant to general sales manager A. Montague.



PLANNING a 150-theatre celebration of Warner's "Retreat, Hell!", after the opening next Thursday at San Antonio, Tex. The circuit and theatre representatives are shown meeting above in Dallas with military men. In left to right array are Frank Starz, Interstate circuit advertising-publicity manager; Ed Williamson, Warner Dallas manager; H. C. Vogelpohl, Warner Dallas office; Dan Waters, Warner field man; Frances Barr, Interstate circuit; Bob Kelley, Interstate; Cornelius Webb, Interstate; Claude Ezell, Ezell Associates; Lt. Norman D. Phillips, USMC; Col. Albert F. Metzger, USMC; and Don Cherry, Robb and Rowley circuit.



AT THE SIGNING of the Spanish-American film agreement, right. In Madrid, American Ambassador Stanton S. Griffis, left, congratulates Motion Picture Association representative M. A. J. Healy. Others are Don Jaime Alba and M. Elorza, of the Commerce Ministry; and Don Manuel Cervia Cabrera, Ministry of Information.



"OFFICER D'ACADEMIE." That's what cartoon producer Walt Disney, left, is now. Above, he's being congratulated on France's highest artistic distinction by Los Angeles French consul Raoul Bertrand.



A. F. BALDWIN, right, National Theatre Supply export manager, has been elected a vice-president of National-Simplex-Bludworth.



IN PHILADELPHIA, as 20th-Fox advertising and sales chiefs met with exhibitors in a seminar on coming product. Above, Charles Einfeld, the company's advertising, publicity, and exploitation vice-president, left, greets Frank La Falce, of the Warner circuit's Washington zone.



"VIVA ZAPATA!" 20th Century-Fox's exciting story of Mexico's fighting tiger, Emiliano Zapata, world premiered this week in New York to both critical and popular acclaim. Marlon Brando and Jean Peters (above) share top honors in the Darryl F. Zanuck production directed by Elia Kazan.

INSPIRING musical extravaganza for Easter, "With a Song in My Heart" spotlights Susan Hayward (pictured right with Richard Allen) as show business queen, Jane Froman. Lavishly conceived and mounted, the Technicolor hit also stars Rory Calhoun, David Wayne and Thelma Ritter.



SPY DUO are James Mason and Danielle Darrieux, left, as they prepare a scene for "5 Fingers," spine-tingling story of international espionage. Based on best-seller "Operation Cicero," "5 Fingers" unfolds for March exhibition.

3 BELLES from 20th century-Fox's "Belles on Their Toes," right, are, left to right: Barbara Bates, Jeanne Crain and Debra Paget. Technicolor sequel to the memorable "Cheaper by the Dozen," the smash entertainment for spring also boasts the presence of Myrna Loy, Jeffrey Hunter and Edward Arnold.



DIZ DOES EVERYTHING in "Pride of St. Louis," home run hitting April offering from 20th Century-Fox. Dan Dailey portrays the unpredictable Dizzy Dean, while Joanne Dru stars as his life's manager.

(Advertisement)

ALLIED STATES:

APPROVES ARBITRATION AND ELECTS SNAPER

Directors Accept Myers' Detailed Plan, Demand Approval by Court

by J. A. OTTEN

WASHINGTON: Allied States Association this week came up with the most comprehensive and most detailed arbitration plan recently proposed in the film industry.

Wednesday, the directors elected Wilbur Snaper, president of Allied Theatre Owners of New Jersey, president of the national organization. Ben Marcus is treasurer, John Wolfberg, secretary, and Stanley Kane recording secretary. Abram F. Myers was re-elected general counsel and chairman of the board.

Allied's Board, at its mid-winter meeting at the Statler Hotel in Washington, stamped its approval on a 16-page draft of an all-inclusive arbitration system for the industry, which was prepared by Mr. Myers. The proposal, which suggests arbitration of everything from film rentals and competitive bidding to damages, will now be put before the distributors. The distributors, in turn, can forget about the whole thing, discuss the matter further with Allied, or call an all-industry conference on arbitration.

Calls for Active Fight On Admission Tax

While arbitration was definitely the highlight of the two-day session, it was by no means the whole story. With an agenda so heavy that committees were forced into unusual early morning and late night sessions, the Board also:

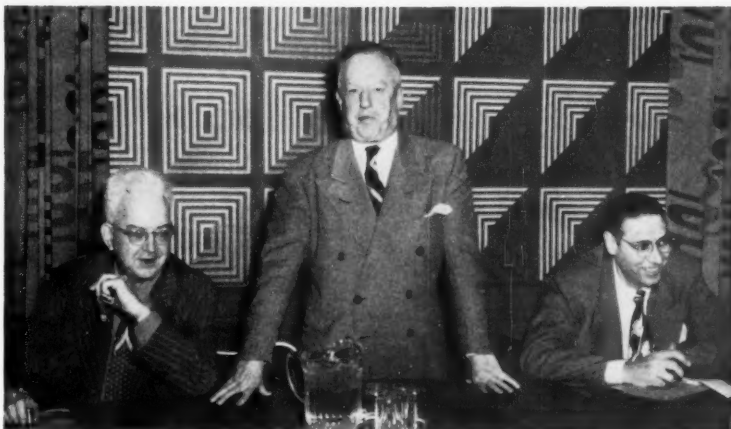
Instructed Allied delegates to COMPO to urge that organization to undertake a campaign for repeal or reduction of the Federal admission tax.

Decided to revitalize the Allied national film committee by having the new president appoint members located in the vicinity of New York so that discussions on rentals may be resumed with distributors.

Authorized the National Film Committee to draw up a specific formula for implementation of the participating partnership percentage plan for rentals originated by Allied of Michigan.

Discussed print shortages, but decided to delay action until the course of the arbitration plan is decided.

Charles Niles was named chairman of the Caravan Committee, succeeding Col. H. A. Cole. Members of the committee are Truman Rembusch, Ruben Shor and Leo Jones. Mr. Rembusch, retiring national president, Col. Cole, Nathan Yamins, Mr. Snaper,



ABRAM F. MYERS, chairman and general counsel, addresses directors in Washington. He is flanked by Col. H. A. Cole, left, and W. A. Carroll.

Benjamin Berger, Lauritz Garman, Abe Berenson and Allen Johnson are representatives on COMPO.

Earlier, the Board had heard Mr. Myers make an annual report sharply pessimistic in tone, in marked contrast to the optimistic tenor of his reports last year and the year before. The general counsel warned of the sad state of the industry's public relations and cautioned against over-optimism on a successful outcome to the theatre television proceedings. He attacked: industry leaders for not undertaking re-

search to ascertain the public's criticisms of the industry; the Theatre Owners of America for launching their own campaign to repeal the admissions tax, rather than working through the Council of Motion Picture Organizations; and distributors, for their film rental policies.

Allied's Arbitration Committee and the Board itself made only two slight changes in Mr. Myers' arbitration plan draft—one, a wording change; and the other, approval of an appeals board to hear appeals from awards of the arbitration tribunals, a mechanism on which Mr. Myers himself had taken no stand. Otherwise, after a "paragraph by paragraph" going over of the memo, the committee and the board found it a thoroughly satisfactory basis for discussion with the distributors.

In releasing the memo, Mr. Myers emphasized that the text would be forwarded to the distributors and that the next move would definitely then be up to them. He also made it clear that Allied's arbitration committee was not bound to stick to the original plan, but could agree on any other terms they thought advantageous to independent exhibitors.

Allied will insist, Mr. Myers said, that any plan finally agreed to by the industry be approved by the Department of Justice and the New York Statutory Court and included as an amendment in the Paramount decrees. He said the decision to use arbitration must be a voluntary one, but that once a party decides to use it, he should agree to accept whatever award is made, and

(Continued on page 16)



WILBUR SNAPER, newly elected president of Allied States.

ROUND THE INDUSTRY

THEY'RE TALKING

ABOUT COLUMBIA'S ROUND-THE -WORLD

SALES DRIVE!

FEB. 1 TO JUNE 26



Admiral
A. MONTAGUE
★★★★★



Commodore
RUBE JACKTER
★★★★★



it's smooth sailing for you with the

CAPTAINS



FIRST MATES



CREW



Columbia Crew!

To Paris, to Bombay, to Honolulu, to the ends of the earth — that's where the winners and their wives are going in Columbia's Round-The-World Sales Drive. With your cooperation, maybe your Columbia friends will be the lucky cash and trip winners.

ALLIED MEET

(Continued from page 13)

not retain the right to go to the courts later if he doesn't like the arbitration award.

Mr. Myers said that many were advancing arbitration as a means of reducing litigation in the industry, but pointed out that many exhibitors want damages as well as trade practice relief, or are forced to sue in the courts for damages in order to get a lawyer to represent them, the lawyer taking the case for the fee the court will award or for a share in the damages.

Sees Possibility of Boards Awarding Damages

A possible solution, he said, would be to empower the arbitration boards to award damages resulting from alleged anti-trust violations—actual damages, plus, in aggravated cases, punitive damages up to twice the actual damages. He indicated that arbitration of damages would mostly be possible in cases where the distributor admitted guilt and the only question was the size of the damages. Admitting that if all film rental deals were submitted to arbitration "the industry would quickly grind to a halt," Mr. Myers said he did not think as many film rental cases would actually be arbitrated as many have feared. He pointed out that arbitration means delay, expense, and full disclosure of the exhibitor's operations.

As a safeguard, moreover, he said, film rental cases should be arbitrated only where the exhibitor has tried to get the film from the distributor and has not been able to get it at terms that would cover his costs and yield a fair profit.

On arbitration of competitive bidding and runs, Mr. Myers said he would follow Chapter X of the 1940 consent decree with some "hampering restrictions" removed. He suggested the arbitration boards be empowered to prohibit the distributor from licensing certain run features for a certain number of years to the exhibitor now enjoying the run or to require the distributor to give a certain number or percentage of features of a certain run to the complaining theatre owner.

Calls Arbitration Better Than Bidding System

Arguing that both competitive bidding and theatre by theatre selling were proposed by the courts to end monopoly in the industry, Mr. Myers said "arbitration of runs is better calculated to achieve the purpose of the decrees than either of those expedients."

If the distributors reject the arbitration proposal and do not voluntarily reduce the "hardships of competitive bidding," exhibitors will have to take other steps to get relief, Mr. Myers warned.

Arbitration of clearances would also follow, with some modification, the pattern of Chapter VIII of the 1940 consent decree, Mr. Myers said. One change would be designed to "prevent circumvention of the clearance award through pretended print shortage."

ALLIED ARBITRATION PLAN HIGHLIGHTS

Following are highlights of the Allied arbitration plan, approved in Washington this week.

The document is a first draft, more details must come after study by distributors.

The plan must be voluntary and approved by the Justice Department and the court.

Distributors will contact other exhibitor groups.

Arbitration should cover rentals, bidding and runs, forcing of pictures, contract right, and—if the distributor wants—damages.

Setup must be simple, probably with a different three-man board for each case.

Forcing of pictures and setting of admission prices should be arbitrated, with the boards empowered to award some monetary penalty against the distributor as a reward to the theatre owner for taking on this job of "enforcing the Paramount Case judgment for the Justice Department and the court," he declared.

The general counsel said that he was now getting many complaints of alleged forcing of features and that he "should think the distributor defendants in the Paramount case would want to have such complaints arbitrated before enough are accumulated to warrant submitting them to the Justice Department."

Contract rights was the last subject slated by Allied for arbitration.

On the mechanics of arbitration, as distinct from coverage, Allied's plan insists on a simple, inexpensive organization. Three-man boards would do the arbitrating, with a different board for each case. In all likelihood, these boards would consist of one man chosen by the exhibitor, one chosen by the distributor and a third picked by the other two. There would be an arbitration committee in each film exchange center to do the secretarial work—receive complaints, fix a time and place for hearings, etc. Costs of arbitration proceedings would be borne by the loser or apportioned among the parties. Except in cases involving damages, lawyer participation would be held to a minimum. Distributors would be asked to forego the right to counsel in cases where the exhibitor appears for himself and to designate a common counsel where the exhibitor is represented by a lawyer.

Mr. Myers said his plan was just the broad outline of an arbitration scheme, but that more detailed drafting would be in order only when exhibitors and distributors had agreed on the basic questions of coverage and organization.

Mr. Myers opened his annual report with the remark that he wondered whether Allied last year did not devote too much time to COMPO undertakings and not enough to

matters of immediate concern to the independent exhibitor.

"Bluntly stated," he said, "the question is: did the film companies take advantage of the preoccupation of exhibitors . . . to jack up film prices, spread competitive bidding, control admission prices and impose other objectionable practices?" He proposed a new planning committee to suggest a balanced program for the coming year between all industry undertakings and those designed mainly to give assistance to the independent exhibitor.

Present distributor selling policies, Mr. Myers said, have robbed exhibitors of incentive to merchandise their films, and so have increased "public apathy in regard to the movies."

He declared, "No program for pulling the business out of its present slump can be complete or wholly effective that does not include a modification of selling policies to encourage and enable exhibitors to expend the time, effort and money necessary to carry on the fight for patronage."

The report also criticized industry leaders for not having given more assurances that Communist infiltration of the studios is eliminated and for not attacking new instances of "moral depravity" in Hollywood.

"Every definition of sound public relations," Mr. Myers said, "is contrary to the notion now prevailing in the industry that the public can be made to understand and accept the industry's point of view on every controverted issue. Sound public relations consists in ascertaining the public's point of view and conforming to it as far as practicable."

Turning to the Paramount anti-trust case, Mr. Myers said he hoped the Justice Department would be "determined to see to it that the decrees live up to their early promise."

Unless the distributors agree to end compulsory competitive bidding the Department of Justice should ask a court ruling on the matter, he argued. If distributors insist that bidding is the only way in which they can legally offer their films in competitive situations, "then the organized exhibitors must insist upon a judicial determination of the issue," he declared.

"Failing that," he continued, "there will have to be legislative action."

Because of the FCC's serious concern with the anti-trust issue, Myers said in discussing theatre television, "Allied regrets that the Motion Picture Association of America has seen fit, or has been permitted, to take a prominent part in a proceeding which should have been left to the exhibitors." He declared that the "film companies and certainly their trade association, should now abstain from interfering in exhibitor affairs."

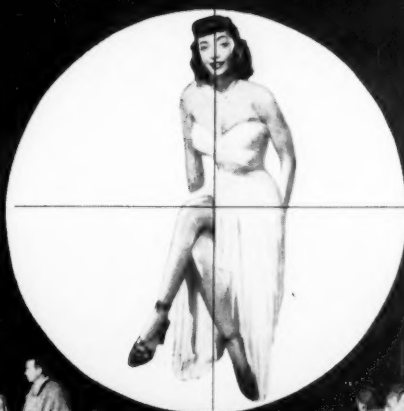
In another action, Allied's board admitted to membership Allied Theatre Owners of Oklahoma, making the 20th Allied member. This does not count Eastern Pennsylvania Allied, still under suspension by the Board.

watch
for



THE SNIPER

...They were all brunettes... all under 30



...and they all crossed the path of "THE SNIPER"

HISTORICALLY, OUR INDUSTRY LIVES IN THE PRESENT. SELDOM DO WE
SET OUR SIGHTS — AND OUR HOPES — ON WHAT IS TO COME...
ONE OF THESE EXCEPTIONS IS THE STANLEY KRAMER COMPANY
PRODUCTION, **THE SNIPER**, AND THEREFORE IT JUSTIFIES THIS
ADVERTISING SO FAR IN ADVANCE OF ITS RELEASE!

Columbia

HUGHES SCORES COURT VICTORY

Rules Lower Court Erred in Forcing Him to Sell RKO Theatres Stock

Howard Hughes won an important victory on Monday when the U. S. Supreme Court ruled the New York Statutory Court was in error in ordering him to sell his 24 per cent controlling stock in RKO Theatres by February 20, 1955.

Mr. Hughes' stock totaling 929,020 shares, is currently held in trust by the Irving Trust Company of New York. The main point made in the unanimous decision of the high court was that Mr. Hughes could not be forced to dispose of his holdings in the theatre company by the wording of the consent decree now in effect.

Would Need New Order

In any case, the implication was that a new court order would have to clearly define the area in which Mr. Hughes could be made to sell his stock. According to the opinion, written by Justice Hugo L. Black, there was "no doubt concerning the District Court's power to require the sale of Hughes' stock after proper hearing".

Justices Robert H. Jackson and Tom C. Clark, former U. S. Attorneys General, abstained from participating presumably because they had taken part in the litigation for the Government before they became members of the Supreme Court.

Spokesmen for the Justice Department would not offer any official comment before they had an opportunity to study the decision more closely, but it was indicated the Government favored a reopening of the proceedings. If this is done, new evidence would have to be submitted by the Government to prove that Mr. Hughes' retention of the trusted stock contributed to a restraint of competitive trade. New findings of fact would have to be made by the lower court.

Kills Lower Court Order

The Supreme Court's decision quashed the New York court order which gave Mr. Hughes until February 20, 1955, to dispose of his stock. If he had not disposed of it by that deadline, the Irving Trust had two more years to sell it for him. The latest argument in the protracted litigation arose when the lower court, agreeing with the Government, held that under a provision of the consent decree Mr. Hughes must sell his stock within a "reasonable" time. The court set the deadline.

Mr. Hughes' attorney, however, argued that the consent decree did not provide for the court to set what it considered a "reasonable" or any other deadline. The high court agreed, basically, with Mr. Hughes but said that although the deadline could not

be set under the consent decree, with new hearings the lower court did have the jurisdiction to enforce the sale.

The original RKO consent decree required that Mr. Hughes must sell his stock in either the new production-distribution or exhibition company resulting from the divorce. If he did not sell it, the stock would be held by a court appointed trustee. The decree contained no deadline for Mr. Hughes.

Court Set Deadline

In March of last year, the Justice Department gained a victory through a lower court order which set the sale deadline. In its argument, the Government claimed that Mr. Hughes' retention of the trustee stock on which he collected dividends had the effect of having his picture company favor RKO Theatres with product, thus defeating the purpose of the decree. The department added that a provision in the decree permitted the court to set "other terms and conditions" for the voting trust and thus it had the jurisdiction on setting a deadline for the stock sale.

The Supreme Court, however, argued directly against this thesis. Mr. Hughes, the decision said, "would have no choice if the first alternative was to sell the stock and the second alternative was also to sell the stock." Justice Black cited the language of the decree that the trust would remain in force until Mr. Hughes sold his stock, and added that this would mean that Mr. Hughes "not the court, could decide whether his stock should be sold". The "other terms and conditions" language could not "support an inference that the court was empowered to deprive Hughes of either of his expressly granted alternatives", he said.

Sees "Evils" Neutralized

Justice Black added that the express language of the consent decree could not be changed without Mr. Hughes' consent or without new hearings and findings.

The Supreme Court decision also said:

"Evidence might show that a sale by Hughes is indispensable if competition is to be preserved. However, in Section V, the parties and the District Court provided their own detailed plan to neutralize the evils from such ownership. Whatever justification there may be now or hereafter for new terms that require a sale of Hughes' stock, we think there is no fair support for reading that requirement into the language of Section V. The court's command to sell the stock effected a substantial modification of the original decree . . ."

"Neither when the present order was considered, nor when the original decree was entered were there any findings of fact made to support an order of compulsory sale of Hughes' stock."

Loew Decree Submitted to U. S. Court

The Justice Department and Loew's have reached agreement on a special provision added to the proposed anti-trust consent decree submitted to the court in New York Wednesday, and approved.

The amendment is aimed at aiding the company in situations where it has ground leases and built the theatres itself. The original decree provided that Loew's sublease certain theatres providing the sublease called for no greater rent than Loew's was paying. Where Loew's only has a ground lease, this obviously would mean a much lower rental than Loew's was paying.

It was agreed, therefore, that Loew's could negotiate with a subleasing firm a separate agreement permitting extra payment over and above what Loew's paid for the ground lease.

Meanwhile, an analysis of the divestiture provisions of the consent decree revealed that of approximately 120 Loew's theatres, 47 are wholly unaffected. The 47 houses which Loew's may retain without qualification do not constitute the total of its operations after all divesting provisions have been met. The total of the new theatre company resulting from divorce, and after divestiture, will probably nearly double that number.

Following are the theatres that are unaffected: San Francisco, Warfield; Bridgeport, Globe, Majestic, Poli; Wilmington, Aldine; Washington, Capitol; Columbia, Palace; Atlanta, Grand; Indianapolis, Loew's; New Orleans, State; Boston, Orpheum; Springfield, Poli; Kansas City, Midland; St. Louis, Orpheum, State; Jersey City, Loew's; Newark, State; Buffalo, Buffalo, North Park, Lackawanna, Teck; New York City, Spooner, Apollo, Capitol, State, 175th Street, Orpheum, Rio; Niagara Falls, Bellevue; Rochester, Loew's; Syracuse, State, Strand; Akron, Loew's; Canton, Loew's; Dayton, Loew's; Toledo, Esquire, Valentine; Harrisburg, Regent; Reading, Loew's; Providence, State; Memphis, Palace, State; Nashville, Vendome; Houston, State; Norfolk, State; Richmond, Loew's.

UA Gets Film Made in New Eastman Color

"Royal Journey" the first full-length motion picture filmed in the new Eastman negative-positive color process, has been acquired by United Artists for release in the United States. Produced by the national Film Board of Canada, the film is an account of the recent visit to Canada and the United States of England's Princess Elizabeth and the Duke of Edinburgh. Osmond H. Borradaile, long-time associate of the late Robert Flaherty, documentary pioneer, was director of photography. David Fairstow directed and Tom Daly was executive producer.

**WHEN GERONIMO
CRIES FOR VENGEANCE
THE CROWDS WILL
CRY FOR MORE!**



in
SUPERCINECOLOR

INDIAN UPRISING

An EDWARD SMALL Production

starring **GEORGE MONTGOMERY** with **AUDREY LONG** **CARL BENTON REID** **EUGENE IGLESIAS**

Screen Play by KENNETH GAMET and RICHARD SCHAYER - Produced by BERNARD SMALL - Directed by RAY NAZARRO

**NOW BOOKING
FROM** *Columbia!*

Terry Ramsaye Says

• • • • •

1951 Ticket Tax Revenue Close to 1950

THE NEWSPAPER SPEAKS UP—As may be well understood, I am both a practitioner and protagonist of the printed word, the best way to say anything to people worth saying to and the one way to say things so that they will stay said.

It is with a decided satisfaction that one finds in these especially tangled days the Bureau of Advertising of the American Newspaper Publishers Association taking a skilled pen in hand to do some plain speaking in such a medium as *The New York Times*, display space, about the significance of the fact that "advertisers spend more of their money in newspapers than in any other form of advertising..."

It is done with appropriate journalistic dramatics with a headline "The night the town can't get to sleep" with just a glint of heart throb—"when a child is lost." And that leads into discussion of the fractional and selective, also more ephemeral appeal of other media, with an accent on the hit-and-run nature of Radio and TV. The exit line is: "The newspaper is always the 'first with the most'."

It is to be observed that the radio news coverage of the metropolitan area of New York, the biggest single radio audience in the world, consists conspicuously of a thinly veiled extraction of the news that comes over the press wires to the newspapers. It can take the edge off the news, without the coverage that a genuinely interested citizen requires.

Also while it is true that the newspaper lives by advertising, it has not yet become the toy of the whim of advertisers and their agents to even remotely compare with what is done to the content of Radio and TV.

The motion picture industry, through its theatres principally, is one of the greatest of advertisers in the American newspaper. So far the newspapers themselves have not assembled analytical statistics on that. It is about time. Last we heard COMPO was working on it.

LOOKS LIKE the automobile industry is building itself up to something. For years now for policy's sake it has refrained from printing figures on miles-per-hour. In fact it stopped right in the middle of a series on "the 100-mile-an-hour stock car has arrived." There was too much rising protect about traffic deaths. Since then the average road speed has been rising, and the death rate too. Such phrases as "command of the road" and "out in front" besprinkle the advertising,

while the cars that were too fast at 75 horsepower have engines boasting 160, 170 or 190 horsepower. One advertiser remarks that you'd need only perhaps an eighth of the power to do 40 miles an hour, but that it is nice to have so much to just "boss around." Meanwhile this observer has never seen any car at any price or power with an instrument board clock adjusted to keep time.

• • • • •

BEST CUSTOMERS—The Israelis are the most attentive patrons of the motion picture in all the world. This is from the findings of the United Nations Educational, Scientific and Cultural Organization—UNESCO to you. The attendance in that new nation, yet ill supplied with other amusements, is rated at 38 per person per year, as of 1950. Other figures: Costa Rico 30, Britain 29, Australia 25, United States 22, down from top with 32 in 1949—New Zealand 18, Canada 17.

Accessibility and competition appear determinants.

The same source reports that Australia has 183 movie seats per thousand persons, the United States 78, Canada 68. It might be added that the United States, with a population rated at about 155,000,000, and with 40,000,000 motor cars on the road, has available about 200,000,000 automobile seats in which to go for a ride—and seems to be using them most of the time. There is not much neighborhood left in this country, and we are still building fast throughways to the wide, wide beckoning elsewhere. The movies grew big with the millions when this was a walking-distance country.

• • • • •

JUDY GARLAND is nearing the end of a run in a revival of vaudeville at the famed Palace in New York which sets an all-time record for an act at that great theatre since its opening in 1913. It is appropriate to bear in mind that while appreciating Miss Garland's talent it is to be remembered that the fame that she has been selling at the Palace is motion picture fame, than which there may be some greater but none bigger.

• • • • •

CULTURE NOTE—It will be a while before the top-lofty pundits get around to it, but such developments as "An American in Paris" on the screen point clearly enough to the coming of a well defined order of folk opera for the great American art of cinema.

WASHINGTON: General admission tax collections in 1951, reflecting box office business from December, 1950, through November, 1951, were less than three and one-half per cent below 1950 collections, the Bureau of Internal Revenue has reported.

Total collections for the 12 months in 1951 were \$344,642,962. Collections for 1950, reflecting box office business from December, 1949, through November, 1950, were \$356,723,866. The 1950 collections were slightly over five per cent below those for 1949.

Collections last December, reflecting business in November, amounted to \$26,032,781, compared with \$26,622,501 in December, 1950, the Bureau reported. This was the second successive month that 1951 collections ran behind 1950 collections, after exceeding 1950 collections by more than \$2,000,000 in October.

Enthusiastic Response to TV Movietime Salute

Industry executives have responded enthusiastically to last week's hour-long "Salute to Movietime U. S. A." on the Ken Murray television show over CBS-TV last week. With television's attitude toward the industry long a sore spot with film executives, many expressed delight with the switch in emphasis and urged that the Council of Motion Picture Organizations formally express its appreciation of the program. Among those who recommended such a COMPO gesture was Earl J. Hudson, president of Detroit Theatres. The Ken Murray documentary, with the aid of clips from old classics and newsreels, traced the history of motion pictures. Adolph Zukor, Ruby Keeler, Buster Keaton and Billy Gilbert appeared. The only sequence of modern vintage on the show was taken from the as yet unreleased Stanley Kramer film, "High Noon." Several film companies made footage available.

Spyros Skouras Speaks To UNESCO Commission

Television must demonstrate the same usefulness in spreading culture throughout the world as have motion pictures, according to Spyros P. Skouras, president of 20th Century-Fox. Speaking in New York last week to delegates of the third national conference of the U. S. National Commission for UNESCO, Mr. Skouras stressed the point of responsiveness to community sentiment which has made the motion picture pre-eminent in the entertainment field. He said that television will bring the motion picture to even greater heights of public service and that he saw the public as ringside participants in the great spot-news events of the world.

FCC Hearing On TV Off To March 10

WASHINGTON: The Federal Communications Commission last week postponed start of its theatre television hearings from February 25 to March 10 and at the same time enlarged the scope of its inquiry by adding two issues.

One of the original issues in the proceedings was to determine whether, if frequencies are to be allocated for a theatre TV service, such a service should be on a common carrier or a non-common carrier basis. To this the commission last week added the question: If the frequencies are made available on a non-common carrier basis, what would be the conditions under which the service would be made available, "including conditions designed to maintain competition within a theatre television service, and as between a theatre TV service and competitive services.

The second issue was: "To ascertain the proposals of the parties with respect to the standards of licensee eligibility in any theatre television service, with special reference to such questions as to whether the public interest would be served by granting licenses for stations in such a service to persons also engaged directly or indirectly in the furnishing of network or other programming for broadcast reception, to persons engaged directly or indirectly in the production of motion pictures or other programs for a theatre TV service, or to persons engaged directly or indirectly in the exhibition of motion pictures or of the programs of such a theatre television service."

FCC officials said these questions would have come up anyhow during the hearings, but said that, had they not been included on the agenda, witnesses and attorneys could then have begged off on the ground that they were not prepared. Theatre television proponents promptly discounted the enlargement of the issues, declaring the commission "is not asking for anything that we had not intended giving it anyhow."

As part of last week's order, the FCC extended to February 15 the deadline for filing appearances and statements. Newly admitted by last week's order were Theatre Network Television, the International Alliance of Theatrical Stage Employees, Fair Television Practices Committee, American Federation of Labor, Authors League of America, American Federation of Radio Artists, Radio and Television Directors Guild, and United Service Artists Local No. 829.

Approve Schine House Sale

The Buffalo District Court this week approved the sale of the Schine circuit's Lake theatre at Canandaigua, N. Y., to James J. Mirras. The theatre was sold for \$40,000 under the divestiture provisions of the anti-trust consent decree. Mr. Mirras, an ice cream and candy manufacturer, will take ownership February 16.

Philadelphia Exhibitor Pushes Film Program Unit Plan

Paul Klieman, general manager of the W. & R. Theatre Enterprises in Philadelphia, next week will "blanket" the nation's exhibitors with literature pertaining to his Unit Show Plan. This plan, as detailed recently by Mr. Klieman, calls for a top feature with two established stars; a featurette of opposite appeal to the feature; a public relations short subject, and a cartoon. It is Mr. Klieman's belief that a theatre program containing only these four basic components would be instrumental in boosting grosses. Mr. Klieman's brochures are going not only to exhibitors but to every important producer, distributor and home office executive. The public relations short, he has said, should contain "subject material to consist of the positive accomplishments, experiences, human relationships, incidents, philosophies, racial and religious teachings, the parts different races and religions had in the progress of the world, the teamwork of all religious and racial groups in the winning of the American wars, and so forth."

Reports Film Ruin in Cairo

"The cinema industry in particular suffered a tremendous blow" during the recent riots in Cairo, according to a first-hand account received in New York this week from Rupert E. Gowar, manager of the Western Electric Company in the Near East.

Mr. Gowar, whose headquarters are in Alexandria and Cairo, estimated that out of the 20 theatres whose equipment is leased and serviced by Western Electric and the two theatres served by the company, approximately half were destroyed by fire. The MGM house was ransacked and partially burned, he reported. The Cinema Cairo Palace, belonging to 20th Century-Fox, escaped with the exception of the stage, which was completely destroyed by fire.

The most important first run theatres in the center of Cairo, including some not equipped or serviced by Mr. Gowar's firm, also were reported ravaged by fire. Two motion picture recording studios, Nahas and Misr, were said to have escaped. As of January 30, he said, all motion picture theatres in Alexandria also were closed.

Paramount to Release 64 Short Subjects

Paramount will release a total of 64 short subjects, 40 to be in color by Technicolor, during the 1952-53 season, it was announced this week by Oscar A. Morgan, general sales manager of short subjects and Paramount News. The release schedule includes eight Popeye cartoons, four Popeye Champions, six Noveltoon cartoons, four Herman and Katnip cartoons, six musical Kartunes, six Casper cartoons and six two-reel musicals, all of which are in Technicolor. Also, six Pacemakers, 12 Grantland Rice Sportlights and six Toppers.

If TV Pays It Gets Film: Balaban

WASHINGTON: The release of new motion pictures to television is a matter of money. If and when television can afford to pay adequately, the companies will be glad to let their films go on the air. This was the substance of the testimony of Barney Balaban, president of Paramount Pictures and the first witness in the second phase of the Federal Communications Commission catch-all Paramount hearings which opened here late last week.

Would Be Pleased

"Nothing would please me more than to see the day when we can liquidate our inventory" by selling films from the Paramount library to television, he said.

The hearing, before FCC examiner Leo Resnick, already has covered testimony on the FCC's charge that Paramount controls Allen B. DuMont Laboratories, Inc. It is currently concerned with the proposed merger of United Paramount Theatres and the American Broadcasting Company as well as the question of Paramount's eligibility to own and operate television stations.

In response to questioning by Paul A. Porter, Paramount counsel, Mr. Balaban said that "it would be uneconomical for Paramount to dilute and give away its substantial assets until such time as the dollar return" from television or any other medium will give the company "reasonable compensation" for its pictures. He maintained that Paramount had no policy of suppressing or keeping films from television, but pointed out that the reissue value of a picture was "substantial."

The present 108 television stations on the air can return only a limited amount of money, Mr. Balaban said, and until there are more than 1,000 TV stations on the air the "major barrier" of television's inability to pay enough money for Hollywood films remains.

The Paramount president denied that his company's preoccupation with production and exploitation of pictures would keep it from working toward full development of television. Concerning Paramount's relationship to United Paramount Theatres he described it as the position of "a divorced couple who don't speak to one another."

Discusses Trade Practices

Mr. Balaban said he had not concerned himself with his company's trade practices until the Supreme Court declared them illegal. Following this, he added, "I... issued instructions to conform to the decree." He said he did not consider such standard methods as block booking and formula deals illegal, and that he had never received complaints from independents, but once the court ruling was made, the sales force was advised to revise and put an end to certain trade practices.

U-I's "BEND OF THE RIVER"

The Oregonian

10,000 Pushing Film Fans Turn
Premiere Here Into Mob Scene

JAMES STEWART-JULIA ADAMS-ARTHUR KENNEDY-ROCK HUDSON
"BEND OF THE RIVER" TECHNICOLOR
with JAY C FLIPPEN LORI NELSON STEPIN' FETCHIT

Governor McKay of
Oregon proclaims
3-day "Covered Wagon
Centennial" as premiere
feature.

Unprecedented
WORLD PREMIERE
activity makes headlines
for 6 successive days in
Portland, Ore., highlighting
smashing national press
coverage by visiting
correspondents from
coast to coast!

James Stewart heads visiting stars con-
tingents that toured entire Northwest!

Largest Banquet in history of Portland
launches premiere events.

Film Folk Invade
To Whoop It Up for

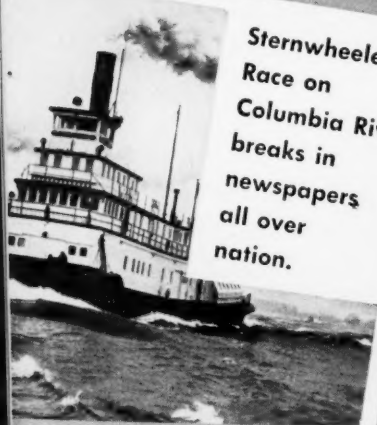
Soaked Movie-Tourists
Turn Premiere Into Bedlam

Film Premiere
Mob Goes Wild

By BOB MORSE
Something pretty close to mob
activity was the scene
last night when the
premiere of "Bend of the River"
was held at U-I. The
crowd was so large
that it spilled out
onto the street and
the sidewalks. The
police had to close
off the area around
the theatre. The
crowd was so wild
that it was almost
impossible to get
into the theatre.
The premiere was
a real success.
The crowd was
so large that it
was almost impos-
sible to get into
the theatre. The
premiere was a
real success.

SMASHES ALL EXISTING RECORDS! IN ENTIRE NORTHWEST TERRITORY!

In town after town, bucking
winter's worst weather,
"BEND OF THE RIVER" is
smashing its way to new
boxoffice records...
topping even the
fabulous 1947 grosses
of "THE EGG AND I".



Sternwheeler
Race on
Columbia River
breaks in
newspapers
all over
nation.



World's Largest
Indoor Square
Dance unites
people of Oregon
in world
premiere activity.



Crowds wait in
rain, four deep
for four blocks,
to attend
first public
showing of
"Bend".

Universal-International Presents



JAMES STEWART · ARTHUR KENNEDY
JULIA ADAMS · ROCK HUDSON

BEND OF THE RIVER

COLOR BY *Technicolor*

with LORI NELSON · JAY C. FLIPPEN · STEPIN' FETCHIT

Screenplay by BORDEN CHASE · Directed by ANTHONY MANN · Produced by AARON ROSENBERG



COLUMBIA SETS WORLD DRIVE

"Around-the-World" Sales Campaign to Cover U. S., Foreign Organizations

For the first time in the history of the motion picture industry, a major company is conducting its annual sales and billings drive on an international basis. The drive, Columbia Pictures' Round-The-World sales, dating and billings drive, which began February 1, involves division and branch managers, salesmen, bookers and office managers of both Columbia Pictures and Columbia Pictures International.

It will run through June 26 and will be judged on performance against quotas based on sales and billings for the past fiscal year.

Branches in Six Groups

All of Columbia's sales staffs around the world are geared for the drive effort. In the United States the domestic sales force will carry on its own competition. Branches will compete in six groups and divisions will compete separately, within their respective divisions.

The company will award to the top three division managers and their wives, and to the leading branch manager and his wife in each of the six groups, trips abroad to various foreign offices of the International Corporation with all expenses paid.

These trips will include at least fourteen days, exclusive of travelling time. Thus each of the nine men who win, accompanied by their wives, will visit various offices maintained around the world by Columbia Pictures International, including London, Paris, Rome, Brussels, Stockholm, Madrid, Buenos Aires, Rio de Janeiro, Caracas, Havana, Mexico City, Sydney, Singapore, Hawaii, the Philippines, Tokyo and, in all probability, as far as Israel.

Foreign Winners to Come Here

Managers who are victorious in the International Corporation will be rewarded with visits to New York, Hollywood and other domestic branch cities for a similar period of time. In both the domestic and International competitions, cash awards will be made to those taking second and third.

During the period of the Round-The-World sales drive a number of top-flight productions will be available for booking. Among these films are:

DEATH OF A SALESMAN, the Stanley Kramer Company's film version of the award-winning stage play starring Fredric March as Willy Loman.

BOOTS MALONE, tender drama of a man and boy starring William Holden and introducing Johnny Stewart.

THE MARRYING KIND, starring Judy Holliday, directed by George Cukor from a screenplay by Ruth Gordon and Garson Kanin.

MY SIX CONVICTS, Stanley Kramer production, from the best-selling book.

PAULA, drama starring Loretta Young, Alexander Knox and Kent Smith.

THE SNIPER, melodrama based on a present-day problem, produced by Stanley Kramer.

THE FOUR POSTER, Stanley Kramer production, based on the Jan de Hartog play, starring Rex Harrison and Lilli Palmer.

TEN TALL MEN, Technicolor Norma production starring Burt Lancaster in a story of the French Foreign Legion.

THE FIRST TIME, comedy starring Barbara Hale and Robert Cummings.

SCANDAL SHEET, newspaper drama starring Broderick Crawford, Donna Reed and John Derek.

WALK EAST ON BEACON, Louis de Rochemont production of F. B. I. counter-espionage activities, starring George Murphy.

CALIFORNIA CONQUEST, Technicolor drama of the early days of the California territory, starring Cornel Wilde and Teresa Wright.

CAPTAIN BLOOD, *FUGITIVE*, Technicolor, adventures of the Rafael Sabatini hero, starring Louis Hayward in the title role.

SOUND OFF, SupercineColor musical starring Mickey Rooney.

BRAVE WARRIOR, Technicolor outdoor drama starring Jon Hall.

THIEF OF DAMASCUS, Technicolor costume drama starring Paul Henreid.

INDIAN UPRISING, an Edward Small SupercineColor production starring George Montgomery.

MONTANA TERRITORY, Technicolor outdoor drama with Lon McCallister, Wanda Hendrix and Preston Foster.

OKINAWA, drama of the Navy starring Pat O'Brien with Cameron Mitchell and Richard Denning.

HAREM GIRL, comedy starring Joan Davis.

UA Theatres Report Net Of \$402,290 for 1951

Net income of United Artists Theatre Circuit, Inc., for the year ended August 31, 1951, was \$402,290, compared to \$614,383 in the previous year, according to the annual statement issued last week. Although the company suffered a net loss of \$79,077 for the year, this was more than made up by \$481,367 of undistributed net profits of companies less than 100 per cent owned. Undistributed net profits in 1950 amounted to \$780,500. Net income before deducting interest, depreciation, amortization and provision for Federal income taxes was \$334,672 for 1951 and \$270,712 for 1950. Total theatre investments in 1951 rose to \$11,826,411 from \$10,991,257.

L. B. Mayer Buys Rights To "Paint Your Wagon"

Louis B. Mayer this week announced that he had purchased the film rights to "Paint Your Wagon," current Broadway musical comedy by Alan Jay Lerner and Frederick Loewe. It was understood that Mr. Mayer outbid Paramount, Metro and Warners for the new property, for which the price was said to be \$200,000 plus five per cent of the picture's net. The authors will do the script for Mr. Mayer, who, it was also reported, saw the production as a vehicle for either Spencer Tracy or Gary Cooper.

Canada Total \$86,713,357

Receipts from motion picture exhibition in Canada during 1950 totaled \$86,713,357 exclusive of \$11,841,704 in amusement taxes, according to the Dominion Bureau of Statistics, and indications are, that the 1951 figure will be announced at \$100,000,000 after taxes.

The first figure includes revenue from all types of film exhibition—regular theatres, drive-ins, community enterprises and itinerant or travelling showmen. The per capita expenditure for 1950 was a record \$7.12, compared with \$6.89 in 1949, \$6.50 in 1948, \$5.77 in 1945 and \$5.01 in 1942.

Paid admissions during 1950 totaled 231,746,881, an increase over 1949. The breakdown of the \$86,713,357 is as follows: 62 drive-ins, \$2,290,697; community enterprises, \$1,251,311; itinerants, \$463,605; and the balance from conventional houses.

For purposes of definition, the Dominion Bureau of Statistics lists all places charging admission to film exhibition as specific establishments. However, of the 2,624 total listed by the bureau, the components for 1950 were 1,801 regular theatres, 62 drive-ins, 586 community enterprises, and 175 itinerant exhibitors.

New theatres opened in 1950 totaled 147.

Uphold Chicago Property Purchase by Essaness

The Appellate Court of Northern Illinois this week reversed its decision of last July in the suit against Edwin Silverman and Essaness over the purchase of the Woods theatre building, Chicago, from the Franciscan Fathers. This week's decision upholds the decision of the lower court which ruled the purchase legal and valid. The July verdict required Essaness to sell the building to the plaintiffs—Minnie Stern, Mrs. Melvoin, Mrs. Altschuler, Mrs. Glasser and James Booth—on the terms at which Essaness bought it, or to lease it to the plaintiffs for three years at the rental which was being paid to the Franciscan Fathers. The plaintiffs may now appeal to the State Supreme Court.

Legion Approves 13 of 14 New Productions

The National Legion of Decency this week reviewed 14 films, putting nine in Class A, Section I, morally unobjectionable for general patronage; four in Class A, Section II, morally unobjectionable for adults, and one in Class B, morally objectionable in part for all. In Section I are "David," "Hold That Line," "Joe Palooka in Triple Cross," "Jungle Jim in the Forbidden Land," "The Lion Hunters," "Magic Garden," "The Man in the White Suit," "Royal Journey" and "Stage to Blue River." In Section II are "At Sword's Point," "Fighting Rats of Tobruk," "The Green Glove," and "The Invitation." In Class B is "Rashomon," because of a "suggestive sequence."

MORE REACTION TO PRICE RISE

IN A RECENT issue Motion Picture Herald published the results of a survey of the industry undertaken on behalf of the Herald Institute of Industry Opinion on the advisability of increased admission prices on certain high quality pictures. In that connection, a large number of letters were received, detailing opinion on the question. Below is published a sampling of that reaction.

Typical of exhibitor comment reaching The Institute are these:

Up to 7,500 Population

"In a very few instances, I believe a picture warrants a slight admission charge above regular prices, but only if the picture is of outstanding value like 'Samson and Delilah,' 'Quo Vadis,' etc. But there should be a nationwide policy on these pictures in regard to what percentage of increase should be charged. My admission is 35 cents and for roadshows they want me to charge \$1.25 or thereabouts. A 30 per cent increase applying to all theatres would be a little easier to handle."—S. T. Jackson, Jackson Theatre, Flomaton, Ala.

"There's only about one picture in five years that warrants pre-release, increased admission price engagements. Holding the line on admissions has had much to do with my increased business. My theatres are still out of the luxury price class."—Larry Woodin, Arcadia Theatre Co., Wellsboro, Pa.

"Much more interest is centered on pre-releases than on regular pictures. More effort on regular product will make it unnecessary to have a 'splash in the pan.'"—H. R. Tanner, K. & T. Theatres, Kenbridge, Pa.

"It is very, very unfair to expect my patrons to pay advanced prices for the big and better pictures when I do not refund their money on the bad pictures I am forced to buy and play at times."—Illinois exhibitor.

"They should see the good with the bad at the same price."—Long Island exhibitor.

"Too often producers ask for advanced admissions due to high cost of production. This is wrong and resentment from the public is strong. We generally gross as well, but play to fewer people. Those that stay away find other forms of entertainment and we destroy the success of motion pictures—the habit of going to the movies."—New Jersey exhibitor.

"Extra playing time at regular admissions, in most instances, is better than advanced prices."—North Carolina exhibitor.

7,500-30,000 Population

"It is the general consensus of opinion among independents that increased admission prices on special pictures at this time are definitely depreciating the value of the excellent general release product, both by creating resentment in the minds of the already reluctant patrons and at the same time creating in their minds that the general releases are second-rate entertainment. The very backbone of the industry is based on large audi-

ences at the most reasonable prices. Increased admission prices, therefore, become an internal attack on a fundamental policy."

—Fred A. Beedle, president, Allied MOTO of Western Pennsylvania, Canonsburg, Pa.

"We are against any picture (even De Mille's) being roadshown or pre-released at advanced prices. We have found that in this area customers protest this by staying away. We have taken a lot of bad pictures along with the good, so why not give exhibitors and patrons a break when something exceptional comes along? We have lost money on every picture played at increased prices and increased rental, not to mention the ill feeling that is created by this policy."—Dale Lee, Wilma and Dream Theatres, Coeur d'Alene, Idaho.

"Admissions in the South have always been below national average. An increase of over 100 per cent on roadshows is decidedly too great. Theatres with an admission of 50 cents (above average in this territory) should increase no more than 50 per cent on pre-releases. A guaranteed profit plan (used by 20th Century-Fox on 'David and Bathsheba') is the only equitable way for small situations to show a profit on roadshows."—F. W. Davis, Davis Theatres, Morganton, N. C.

"They thanked us on the way out and commented it was the best \$1 worth they ever got (for 'David and Bathsheba')."—New Jersey exhibitor.

30,000-100,000 Population

"Increase in price, if it has to be, should be in the same ratio as prevails in the big cities. New York gets \$1 regular admission and, when they go to \$1.20, it is a 20 per cent hike. Not so in smaller cities. If the base is 65 or 70 cents, it reflects a 100 per cent hike. The stock remark today is: If they feel justified to ask more money for such and such a picture, why don't they reverse themselves and sell the poor ones at reduced rates."—Maine exhibitor.

"Good product demands good prices. The public respects any merchandise with a price that is in proportion to the quality. The same principle should apply to movies. Exhibitors should cease to be shrinking violets and adapt their policy to the consumer-buying trends."—Wisconsin exhibitor.

Over 100,000

"The biggest trouble with increased prices on certain pictures is that the tendency is to increase on what each company thinks are its top pictures whether by all standards they justify it or not. There should be some stand-

ards to be met before patrons are subjected to these 'we'll see if we can get it' policies."—R. Norris Hadaday, Alabama Theatre, Birmingham, Ala.

"A fixed increase of 25 cents in the afternoon and 50 cents in the evening plus the regular admission (for pre-release engagements) will be accepted by patrons without resentment if it is not overdone."—Thomas James, Comet Theatre, St. Louis, Mo.

"We feel that if distributors had released their so-called special features, such as 'David and Bathsheba' and 'A Streetcar Named Desire,' at regular admission prices that this New England area would have had a tremendous lift toward an increase in box offices, which is sorely needed at this time."—Philip Smith, Smith Management Co., Boston, Mass.

"I would generally disapprove pre-release engagements involving admission price increases because (1) the average patron resents it, even though he may pay to see the picture; (2) pre-releasing hurts the regular run of good grade features and (3) we need goodwill of the public and I doubt that pre-releasing helps our box offices over a given time."—Adam G. Goetz, Hippodrome Theatre, Baltimore, Md.

"The present trend of advanced admissions on pictures such as 'David and Bathsheba,' 'A Streetcar Named Desire' and 'An American in Paris' is bound to boomerang. The public is tired of being fleeced. If they pay regular admission scales for run-of-the-mill product, they should pay regular scale for the 'specials.' In the last 15 years two pictures have warranted advanced prices—no more than we currently get per month."—J. R. Waters, president, Waters Theatre Co., Birmingham, Ala.

"Theatre attendance is a habit. In most all theatres successful operation is measured by the number of regular patrons attending. Advanced admissions disrupt this continuity of patronage. Our industry has attained its place because we have provided entertainment at a nominal charge in reach of the masses. If the industry attempts to adjust prices in accordance with merit of product, the public should rightfully expect admissions to drop below normal when we present productions recognized as below average in quality."—Kansas exhibitor.

Distribution

Pre-release films should be those which are "very big or very important in an off-beat way . . . expensive spectacles in color . . . top quality productions that cost so much that increased prices are necessary."

Production

"Price increases only show up bad product. When you have a great attraction the public should benefit. Play it longer. You'll get your money, plus goodwill. . . ."

On types of film for pre-release handling: "Any type with real audience appeal . . . important films of genuine stature . . . costly pictures that are great . . . important adult material and panoramic musicals . . . good films, pre-sold . . . only those with tremendous cost which the public knows about. . . ."

TOA ATTACKS COMMUNISM



NEW IDEAS for the industry, at the recent assemblage of TOA executives in Los Angeles. Above, some of the studio chiefs who were guests and speakers, and their hosts, Charles Skouras and Mitchell Wolfson. Seated, Dore Schary, MGM, and Darryl F. Zanuck, 20th-Fox, and Mr. Skouras, board chairman of the TOA. Standing, Steve Broidy, Monogram; Mr. Wolfson, TOA president; Leonard Goldstein, Universal-International; C. J. Tevlin, RKO; William Perlberg, Screen Producers Guild; Harry Cohn, Columbia, and Jack Baker, Republic.



Some TOA members: Mike Comerford, Scranton; John Rowley, Dallas, and Harry Nace, Phoenix.



Among the delegates: Art Adamson, Portland, Ore., and Dan Field of Beverly Hills, California.

HOLLYWOOD: A resolution outlining TOA's stand on Communism highlighted the final sessions here last week of the four-day board of directors meeting of the Theatre Owners of America.

Earlier, the TOA delegates had discussed and passed resolutions on television, arbitration and the Federal admission tax.

The resolution on Communism said in part, "Whereas our nation is now mobilizing all its resources to strengthen our arsenals of defense against aggression outside or infiltration inside by the Godless government and slave states of Communism, now therefore be it resolved that TOA reaffirm and rededicate its entire membership to answer

any call that sustains our nation against any subversive force within or without."

Board members had been acquainted with the resolution adopted some time ago by the Hollywood American Legion Post No. 43, calling on Legionnaires to picket all motion pictures with which known Communists are identified.

News about Communism in Hollywood was listed as one of the leading factors in the business slump, bringing an unfavorable press. Elmer Rhoden, president of Fox Midwest Theatres, led the discussions on public relations which brought out that other pertinent influences were:

Reports concerning Hollywood scandals;

reportorial emphasis on multi-million dollar law suits between separate sections of the industry; wide reporting of distributor-theatre divorcements; industry's own resort to the public wailing wall, and irresponsible columnists. Mr. Rhoden specifically exempted Louella Parsons and Hedda Hopper from the latter category.

TOA members were urged to take steps to offset the effect of these influences by providing constructive news and information in greater measure.

Highlight TV Competition

Morton Thalhimer of Richmond, summing up the effect of television on the box office, recommended that TOA adopt a resolution welcoming TV competition, but Charles Skouras, president of National Theatres, dissented. He pointed out that many exhibitors present were from areas not yet greatly affected by television, whereas Southern California showmen whose area is served by seven TV channels, 12 to 16 hours a day, have had a foretaste of the inroads which will be experienced in other areas later.

Al Hansen, president of the Southern California Theatre Owners, told the board that Southern California theatres were suffering a \$75,000 weekly loss, collectively, traceable directly to television.

The TOA executive committee, in an unfinished session, approved the budget and treasurer's report, and gave consideration to a proposal by Gael Sullivan, executive director, that TOA approve the program, sponsored by the Dean of Western Reserve University and Extension, for installing motion picture lecture courses in colleges throughout the country to encourage an interest in theatre attendance.

House Votes to Cite Buchman for Contempt

WASHINGTON: By unanimous vote, the House voted Tuesday to cite producer Sidney Buchman for contempt of Congress for refusing to answer a subpoena to testify before the House Un-American Activities Committee.

It is now up to the U. S. district attorney to start court proceedings. Mr. Buchman faces a prison sentence of one year and a fine of \$1,000 if convicted.

Rep. Francis F. Walter (D., Pa.) pointed out that Mr. Buchman had admitted to the Committee in Hollywood that he had been a Communist, but said the legislators wanted him recalled to answer questions about the financial backing of the party in Hollywood.

Earlier, William Pomerance, former executive secretary of the Screen Writers Guild, appeared before the Committee but refused to answer practically all questions concerning alleged Red affiliations on the ground the answers might incriminate him. He said he is not now a party member, but refused to say whether he was one "last night" or any time in the past. Two previous witnesses had told the Committee Mr. Pomerance was a party member and a member of the Communist fraction in the SWG.



UNIVERSAL-INTERNATIONAL presents

STEEL TOWN

color by *Technicolor*

MEN of STEEL! WOMAN of FLESH!

in the brawny, brawling story of a
love as dangerous as the molten
fury of the blast furnace!

*"She's red-headed,
red-lipped,
and ready
for romance!"*

COLOR BY

Technicolor

UNIVERSAL-INTERNATIONAL presents

Ann SHERIDAN
John LUND
Howard DUFF

Universal
International



STEEL TOWN

Directed by GEORGE SHERMAN • Screenplay by GERALD DRAYSON ADAMS and LOU BRESLOW • Produced by LEONARD GOLDSTEIN

Blumenstock To Burbank

Mort Blumenstock, Warner Brothers vice-president in charge of advertising and publicity, will transfer his headquarters from



Mort Blumenstock

New York to the company's studios in Burbank, Calif., in a move designed to speed up promotional service to distribution and exhibition.

Mr. Blumenstock, who expects to be in his new studio office by February 15, returned to New York last week following a series of meetings with Harry and Jack

Warner, and Ben Kalmenson, vice-president in charge of distribution. The new move was described by a studio official as reflecting "the current distribution and exhibition requirements which call for more and more concentration on early individual film campaigning."

The home office advertising and publicity departments will continue under Gil Golden and Larry Golob, respectively, who, in turn, remain under Mr. Blumenstock's supervision from Burbank. Alex Evelove will continue as studio publicity director.

Niles Quits Editing of Iowa Allied Bulletin

"Pressure of a new business venture" has caused Charles Niles to give up his post of publisher of the Allied Independent Theatre Owners of Iowa and Nebraska bulletin. Replacing him is Charles Jones, newly-elected secretary of the organization. Mr. Niles, a director of national Allied, will continue pro tem in that post. At the organization's board meeting in Des Moines recently, Elmer G. Huhnke was stepped up from secretary to treasurer, replacing Tim J. Evans. The following officers were reelected: Al C. Myrick, president; Leo F. Wolcott, board chairman; Arnold Meierdirks, Thelma Parsons and Al P. Wuebben, vice-presidents, and Ben Kubby, general counsel.

"Copper Salvage" Flyer Goes to Theatre Men

To spur its drive to save copper and copper scrap for the defense effort, the National Production Authority of the Commerce Department has sent out a four-page flyer on copper salvage to every theatre and projectionist in the United States. The flyer urges projectionists to save all metallic drippings from lamphouse carbons, to put the drippings in a container to be delivered to the equipment dealer and to burn carbons to minimum length. It also points out that although individual accumulations may seem small, the total from all theatres will make a sizable defense contribution.

MOTION PICTURE HERALD, FEBRUARY 9, 1952

People in The News

ERIC JOHNSTON, head of the Motion Picture Association of America, last week received the Senate's confirmation of his appointment as chairman of the International Development Advisory Board.

STANTON GRIFFIS, retiring United States Ambassador to Spain and chairman of the executive committee of Paramount Pictures, returned to this country this week and announced his intention to retire to private life, although he intends to keep his Paramount title.

HERBERT J. YATES, president of Republic Pictures, this week donated \$20,000 to the St. Joseph Hospital fund-raising drive in Hollywood.

JAMES V. O'GARA, New York, Philadelphia and Washington district manager for Republic Pictures, this week was named supervisor of Republic distribution in Canada through Empire Universal Films. The new duties will be in addition to those he now holds.

SIR PHILIP WARTER, chairman of Associated British Picture Corporation, will arrive in the United States next week for a five-week visit to study late technical developments in TV.

JOHN LEO, formerly a district manager with Eagle Lion, has been named district office manager of Manhattan Films International's newly opened San Francisco office. ROBERT I. KRONENBERG, president, announced. PETE JOHNSON, formerly with KTTV, has been added to Mr. Kronenberg's staff in Los Angeles.

MILTON LIVINGSTON, publicist and trade press contact for Universal Pictures in New York, has been appointed assistant publicity chairman of the industry's participation in the 1952 fund raising campaign of the National Conference of Christians and Jews.

RKO Theatres Present Top Stage Attractions

The comedy team of Martin and Lewis, the Ballet Russe de Monte Carlo and the Broadway musical comedy, "Gentlemen Prefer Blondes," have been set for "in person" engagements at various RKO theatres, supporting the policy of RKO officials to present important stage attractions whenever they are available. According to William Howard, vice-president of RKO Theatres, negotiations are under way for more attractions of the same calibre. Films will not appear on any of the bills thus far set. The Ballet Russe, which will play nights only, has been set for RKO houses in Trenton, Providence, Syracuse and

GASTON J. DUREAU, new president of Paramount Gulf Theatres, Inc., and NORMAN L. CARTER, outgoing president, were honored at a testimonial dinner in New Orleans last week.

J. D. TROP, producer and distributor, has been chosen by FATHER ALFRED J. BARRETT, S.J., to conduct a class at Fordham University on the subject of "Motion Picture Appreciation."

JOHN H. ROWLEY, executive vice-president of Rowley United Theatres, Inc., was honored at a testimonial dinner in Dallas last week at the conclusion of two years' service as chief barker of Variety Club Tent No. 17.

FRANK KINSORA has been reelected president of Detroit's Local 199 of the IATSE. Other officers named are ROGER M. KENNEDY, business agent; GIL LIGHT, vice-president; THOMAS O'TOOLE, recording secretary; J. SULLIVAN, treasurer; ROY RUBEN, financial secretary, and SAMUEL J. COMELLA, sergeant-at-arms.

RALPH OBER, formerly associated with Universal-International Pictures, has been appointed director of Information Services of the National Municipal League with offices in the league's New York headquarters.

DR. HARRY J. SCHAD, president of the Schad Theatres, Inc., Reading, Pa., has been reelected vice-president of the Reading Fair. PAUL H. ESTERLY, manager of the Strand in Reading, was reelected racing secretary.

JONAS ROSENFELD, JR., has been appointed director of public relations for the Italian Film Export, agency formed to promote Italian product in this country. Mr. Rosenfeld was previously an executive in the advertising and publicity department of Twentieth Century-Fox.

Rochester, N. Y. Martin and Lewis, who will play continuously, have been booked into the RKO Albee, Cincinnati, starting March 1. "Gentlemen Prefer Blondes," starring Carol Channing and with other members of the original cast, opens at the RKO Palace, Columbus, O., March 18.

Macy's Picks "Phone Call"

"Phone Call from a Stranger," 20th Century-Fox film starring Shelley Winters and Garry Merrill, has been selected as Macy's "Favorite Picture of the Month" for February. Advertisements in all the New York dailies commend the producers as a "studio with an outstanding record of provocative screen entertainment."

ALLIED, TESMA, TEDA TO MEET

Joint Annual Convention Set for Chicago Next November; Move Hailed

Allied States Association, the Theatre Equipment and Supply Manufacturers Association (TESMA) and the Theatre Equipment Dealers Association (TEDA) have reached an agreement to hold their annual convention and trade show jointly in Chicago next November 15-19 at the Morrison Hotel.

The announcement was made this week by Jack Kirsch, 1952 convention chairman for Allied, and J. Robert Hoff, TESMA president. It said that "two complete floors . . . with space to accommodate over 150 booths, will house this largest of trade shows ever held. While the annual conventions of the three participating organizations will run simultaneously, the trade shows will be operated by TESMA, which has assumed sole responsibility for handling all details and arrangements".

Allied Responded First

The negotiations between Allied and TESMA were conducted by Mr. Kirsch and Mr. Hoff. The action resulted from a meeting in New York among Trueman Rembusch, Allied president; Jack O'Brien, TESMA board member, and Mr. Hoff. Following this meeting, proposals were made by TESMA to Allied and Theatre Owners of America at the same time. Allied was the first to respond.

Executives of the three groups this week were enthusiastic concerning the value of this type of joint convention. Mr. Kirsch said, "This joint convention is a logical step in the progress of the motion picture business. . . . It is expected that many others, including the motion picture producers, will enter exhibits, thus adding color and interest to the show".

Mr. Hoff said he was pleased that "we have at last reached a goal that TESMA had been aiming at for the past several years. . . . A special effort will be made to attract the concession equipment manufacturer and concession supply distributor to participate so that the joint show will be well balanced in all phases of the theatre's wants and needs".

Called Real Opportunity

Ray Colvin, TEDA executive director said:

"I am greatly pleased with the fact that arrangements have been completed for the holding of a joint convention of Allied States, TESMA and TEDA and know that I can voice the same expression for all members of the Theatre Equipment Dealers' Association.

"Not only does this plan present the op-



THE AGREEMENT for a joint convention and trade show in Chicago of Allied States Association and the Theatre Equipment and Supply Manufacturers Association, is signed in Chicago by Jack Kirsch, left, 1952 Allied convention chairman, and J. Robert Hoff, TESMA president. The affair will be at the Morrison Hotel, November 15-19.

portunity of presenting the greatest trade show ever to be held by the industry, it brings together three very important units working hand in hand for the betterment of the industry. This to me means that a step in the right direction has been taken toward complete unity within the entire industry."

"Quo Vadis" Exhibits Stout Holdover Power

MGM this week reported that "Quo Vadis," with 31 openings already having taken place since its New York premiere at the Astor and Capitol Theatres, is exhibiting strong holdover power with only five of the engagements having closed after runs of a month or more. The film is set for 49 openings this month. Of the original 10 openings in November, three have closed. However, it is now in its 13th week at the Astor in New York and its 11th week at the Warfield, San Francisco, and Stillman, Cleveland. It is in its fifth week at the Ritz, Pittsburgh, after being moved from a 40-day run at the Penn; ninth week at the United Artists and Four Star, Los Angeles; sixth week at Loew's State and Orpheum, Boston; Loew's Midland, Kansas City; Loew's Indianapolis, and this week moves to the Tech in Buffalo after six weeks at the Buffalo.

Lopert Sues Rossellini

I. E. Lopert, president of Lopert Films Distributing Corporation, has filed suit in Rome against Roberto Rossellini in a dispute over the Western Hemisphere distribution rights to "La Macchina Amazza Cattivi," financed jointly by Mr. Lopert and Rudolph Solmsen and produced by Mr. Rossellini. Mr. Lopert claims the film was sold without right to others in Rome.

Einfeld Asks United Front

PHILADELPHIA: "There is not enough fighting for our business," Charles Einfeld, 20th Century-Fox vice-president, told nearly 1,000 exhibitors at the company's first regional merchandising meeting held at the Erlanger theatre here last week.

Calling for a solid front against detractors of the industry, Mr. Einfeld asked that enthusiasm for the business, leveled against destructive critics of Hollywood and its products, be the watchword of the industry.

The 20th-Fox executive illustrated his statement concerning the superiority of film entertainment by showing kinescope examples of current television shows in comparison with the last reel of the company's forthcoming Easter release, "With a Song in My Heart," featuring Susan Hayward singing a medley of hit songs identified with Jane Froman's career.

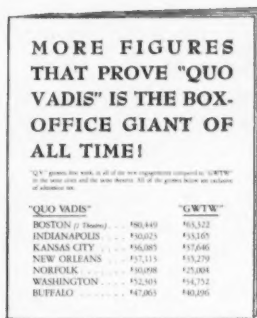
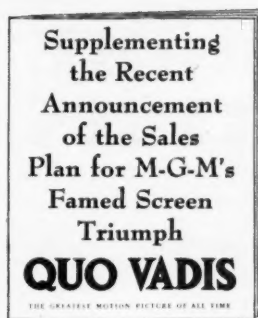
Home office advertising, publicity and exploitation men who joined with Mr. Einfeld in the presentation of the program were Rodney Bush, Stirling Silliphant, Alec Moss, Martin Michel, Eddie Solomon, Earl Wingart, Dean Justin, Will Yolen and Ira Tulipan.

"South Pacific" Trio Promotes Brotherhood

The five newsreels will be provided with a special two-minute clip featuring Richard Rodgers and Oscar Hammerstein 2nd, and Bill Tabbert singing "Carefully Taught" from "South Pacific," in connection with their participation in National Brotherhood Week observation by the National Conference of Christians and Jews from February 17-24. The clip, to be made available to newsreels for inclusion in the semi-weekly issue starting February 14, will be introduced by Mr. Hammerstein and will feature Mr. Rodgers at the piano accompanying Mr. Tabbert. The entertainment industry has an expanded goal of \$150,000 in contributions for the NCCJ this year.

Pickman Heads Coast Merchandising Parley

Paramount this week in Hollywood held a series of studio merchandising conferences pegged to the coast pre-release engagements of "The Greatest Show on Earth," set for February 21, and to the release of other top films set for Spring and Summer. The talks, headed by Jerry Pickman, vice-president in charge of advertising, publicity and exploitation, are designed to implement the company's recently adopted policy of individual handling of each picture. "The Greatest Show on Earth" opens simultaneously at the Orpheum in downtown Los Angeles and at the Warners Beverly Hills. Other films discussed included "My Son John," "Aaron Slick from Punkin Crick," "Anything Can Happen," "Red Mountain," "Denver & Rio Grande," and "Los Alamos Story."



Announcing THE NEXT STEP IN THE MERCHANDISING OF M-G-M's BOX-OFFICE GIANT! **QUO VADIS**

With the cooperation of our exhibitor customers, arrangements for the first run exhibition of "QUO VADIS" in the larger cities throughout the country are now being completed and we are therefore happy to announce that we are ready to go forward with the arrangements for the first run exhibition of "QUO VADIS" in cities having a population of approximately 25,000 to 100,000.

Any exhibitor having a suitable theatre who is interested in exhibiting this picture first run in a city with a population of approximately 25,000 to 100,000 should notify our nearest exchange of that interest within seven (7) days after the publication date of this announcement.

His request will receive due consideration and at the appropriate time a form will be forwarded to him on which to make his offer.

We repeat our appreciation for the support given us in the playing of this great production.

LOEWS INC.

"Business
is
Quolossal!"



FRENCH PROBE SCREEN CRISIS

by HENRY KAHN

in Paris

The French Government has decided to set up a sub-committee of the Cinema, Press and Radio Committee of the National Assembly, to inquire into the causes of the plight of the French film industry. It will concentrate on the finances of the business.

Currently, only eight films are in production against 24 this time last year. The jury of the Prix Louis has refused to make an award for the best French film of 1952, declaring that the quality of films produced during the year was too low.

Commenting on this, the Paris evening paper, *Paris Presse*, wrote that throughout the world the quality of films has dropped. To support this opinion, the paper drew the public's attention to the popularity of Hopalong Cassidy films in the United States.

▽

French film producers have called on the Government to suppress the National Cinema Center. The producers have made elimination of the body a condition on which the opening of negotiations with the Government now depends.

The producers point out that they deplored the policy of the Action Committee, which includes many Communists, but they say that the film industry alone remains under control of the Government. Until these controls are lifted, and a new organization set up to replace the Center, the producers will not be able to meet the authorities.

This Bureau understands that the Minister, M. Louvel, is closely examining the situation but it is unlikely that he will produce his plan until he has the report of the sub-committee of the National Assembly, which is now discussing the industry.

Furthermore, changes in the Aid Law, now being demanded by the industry, can only be made by the National Assembly, and this means a long delay. The producers insist that prompt action is needed if the industry is to be saved.

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The French Gaullist Party has introduced a bill in the French Senate which, if passed by both Houses of Parliament, would eliminate those production companies which are semi-nationalized and directed by the state. The largest of these is the Union Generale de la Cinematographie.

A speaker said these state companies were a good example of the state of affairs that prevails when the Government takes up an industry which is best run by private enterprise. He asked that the companies be liquidated within six months.

M. Louvel, rejecting the proposal, admitted that the French cinema was in a very serious position. "I can even say it is in a desperate condition," he declared, "but nevertheless I am not among the pessimists." He went on to show that France can have a

reasonably prosperous film industry, and quoted figures to show how French production had benefited from the Aid Law funds. He said 2,800 theatres out of a total of 5,200 had received aid from the fund.

The Minister indicated the Government would maintain tighter control over disposition of aid money, with the producers required to show what salaries are being paid, the cost of renting studios and the cost of film stock. Certain increases will be allowed where costs have risen. The Ministry is currently studying a plan designed to improve the working of the Aid Law.

GREECE

by D. PAPADOPOULOS

in Athens

The Americans accounted for more than half of the pictures shown here during 1951. The rest was divided up among the Italians (15 per cent), Greeks (15 per cent), French (10 per cent) and Britain (10 per cent).

Greek production was quite active during the year. Four new domestic productions opened recently, including "One Night in Paradise," "Bloody Christmas," "Bitter Bread" and "The Death City."

Recently several of the distributors have released reissues and they have done well, particularly the Warner film, "Casablanca."

Some new theatres have opened, including the Elli in Athens and the Olympion in Salonica.

SWEDEN

by SVEN WINQUIST

in Stockholm

A total of 337 films opened at Stockholm first runs during 1951. Of them 212 came from the U. S., with the rest divided as follows: Great Britain, 47; Sweden, 29; France, 25; Italy, six; Austria and Germany, five each; Czechoslovakia and Denmark, two each; Finland, Mexico, Russia and Switzerland, one each.

"Samson and Delilah" had the longest run with 13 weeks, followed by "On the Riviera," the German "Nachtwache," the British "The Browning Version" and the Swedish "Tull-Bom," each of which ran 11 weeks. "The Great Caruso" and "King Solomon's Mines" had 10-week runs.

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Swedish production, which had been lagging during the first 11 months of 1951, started slowly during December, with the Producers' Association declaring officially that the production stoppage had come to an end. After lengthy negotiations with the exhibitor group and the Government, the producers got a promise of economic help from both the theatres and the Government.

However, the president of the producers' association declared that "production will

start very slowly until we know if it is possible to make films under the new conditions prevailing." Only one picture, "Hon Dansade En Sommar," was produced under special license during the production blackout. The film was to be shown at the Punta del Este festival in Uruguay.

Swedish censors banned 14 pictures in 1951. Two of them, "Rawhide" and "The Great Missouri Raid," were later allowed after some cuts. Still banned, among others, are "Kansas Raiders," "Dial 1119," "Guilty of Treason," "The White Hand," "He Ran All the Way" and "His Kind of Woman." All the pictures are American.

The activities of the Swedish Censorship Board were the center of considerable criticism during 1951. Some newspapers attacked banning of such films as "Guilty of Treason" on the ground that this kept the Swedish public from knowing the truth. Discussions started again when the censors cut some scenes from the French film, "Sous les Ciel de Paris" which showed a surgical operation on a human heart.

AUSTRALIA

by FRANK O'CONNELL

in Sydney

Hoys Theatres has reopened the Palace to pictures at the end of last month. This house, which was bought by Hoys several years ago as a film outlet, has been running legitimate shows since May 27, 1949. First film show into the Palace since then will be United Artists' "Cyrano de Bergerac." Oddly enough, the film which was last shown at the Palace, was also from UA—"My Dear Secretary." When the Palace reverts to movies it will give Hoys nine first run theatres in Sydney. Its closest competitor, Greater Union, has five first run houses in the city.

The Palace was made a glamor first run house by Hoys several years ago to clear away the heavy backlog of product that had accumulated. It had started well, but the trade believes that later films did not have the success of the first ones. Now the circuit is out to try it again. Hoys has an impressive list of films backing up. With Twentieth Century-Fox buying so many outside pictures for this territory, that list is growing.

▽

Film men who received honors in the King's New Year's list were Charles E. Munro and Maurice Sloman. Now only interested in rural and neighborhood houses, both men were once top Hoys executives, Munro being a former managing director. Both men received an M.B.E. (Member of the British Empire) for services rendered to the Australian Comforts Fund during the war.

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Paramount has entered the 16mm field in Australia, New Zealand and the Pacific Islands. This phase of the company's operations will be under the charge of George Nackard, former independent exhibitor and then manager of the top-line Metro house, the Minerva.

HATS IN THE AIR! TEXAS

**PREMIERE
STATE-WIDE
FEB. 14th
FOR**

"Retreat Hell!"



"Retreat, hell!
We're just attacking
in another direction!"

—Maj. Gen. O. P. Smith,
First Marine Div., Korea

**A STAR-SPANGLED ENTERTAINMENT TRIUMPH FOR OUR
INDUSTRY TO TAKE PRIDE IN —FROM WARNER BROS.**

"RETREAT, HELL!"

STARRING **Frank Lovejoy · Richard Carlson · Rusty Tamblyn · Anita Louise** WITH **Ned Young · Lamont Johnson · Robert Ellis · Paul Smith · Peter Ortiz · Dorothy Patrick**
Screen Play by **Milton Sperling and Ted Sherdman**
Story and Produced by **Milton Sperling**
Directed by **Joseph H. Lewis**



United States Pictures Production - Distributed by **Warner Bros.**

High Court to Hear Appeal On 'Miracle'

WASHINGTON: The U. S. Supreme Court has agreed to rule on the constitutionality of state and local censorship of pictures. The high tribunal agreed this week to hear the appeal in the case of the Italian picture "The Miracle," banned in New York State on the ground that it associated religious beliefs with "drunkenness, seduction, mockery and lewdness."

Industry observers were disappointed that it was "The Miracle" rather than the clear-cut "Pinky" case which will form the basis for the court's ruling, which is not expected until May or June. The industry has long hoped for a Supreme Court expression on whether constitutional guarantees of freedom of expression are affected by state film censorship laws.

At issue in the appeal to the Supreme Court, brought by Joseph Burstyn, distributor of "The Miracle," is the validity of four sections of the New York State Education Law barring exhibition of a motion picture without a license granted by the Motion Picture Division or its director. "The Miracle" was originally passed by the Division, but the Board of Regents subsequently revoked its license on the ground that it was sacrilegious.

Mr. Burstyn, who lost his case in New York, asks the Supreme Court whether the New York statute does not violate the due process clause of the Fourteenth Amendment; whether the statute violates the constitutional warranty of separate state and church; whether it infringes on the free exercise of religion; and whether it imposes an unconstitutional restraint on freedom of expression and communication.

This is the third time the question of film censorship has been taken to the Supreme Court. The first time was back in 1915 when the court ruled motion pictures were not entitled to constitutional protection as a communications medium.

Pathe Gives Loew's, RKO Month Delay in Suit

The Loew's and RKO circuits, defendants in a \$15,000,000 triple-damage anti-trust suit brought by Pathe Industries, have been granted a one-month extension by the plaintiff for submitting final records for review prior to the setting of a trial date in the United States District Court in New York. Extension of the deadline, originally set for February 1, means that Pathe will have to delay moving for a trial for at least a month and perhaps longer. The action, filed more than a year ago, alleges that the two circuits had conspired to keep independently produced pictures out of the New York Metropolitan market. Pathe's subsidiary, Eagle Lion Classics, also was a plaintiff at the outset, but was withdrawn from the action when its physical assets were sold to U. A.

IN NEWSREELS

MOVIE TONE NEWS, No. 11—President Truman flies over flood area. Rioting in Egypt. John L. Lewis vs. Taft. March of Dimes style show. Water skiing. MOVIE TONE NEWS, No. 12—Eisenhower inspects NATO forces. Former Japanese naval commander visits two Jims. Fashions. Counterpoint loses big race. Walking backwards. Ski thriller in snow storm. Olympic skaters.

NEWS OF THE DAY, No. 245—Tragic events in Egypt. Korean war continues. Taft and Lewis clash. March of Dimes fashion show. Aquaplaning acrobatics.

NEWS OF THE DAY, No. 246—Trouble in Indo-China and Tunisia. Eisenhower says Allies will stand firm. Billy Graham. Two Jims pilgrimage. Princess and Prince on new tour. Ice starts head for Olympics. Racing in reverse. World's richest race.

PARAMOUNT NEWS, No. 48—Ohio River on rampage. People in the news! Admiral McCormick, film star Marion Marshall, two heroic sergeants. Taft-Lewis debate. Egypt. Aquatic sports.

PARAMOUNT NEWS, No. 49—Newbold Morris. Stanton Griffiths. Billy Graham. British royalty on tour. Battle in Indo-China. Basketball. Upset in richest horse race. Figure skater Dick Button tunes up. Backward walker.

TELENEWS DIGEST, No. 58—Arab unrest in Tunisia. India elections. Ohio River floods. Cincinnati fire. Dean Rusk arrives in Japan. Bomb plot in Saigon. Swiss ski games. Winter sports in Germany.

TELENEWS DIGEST, No. 6A—Troops for Korea in Japan. Refugee success story. Billy Graham. Two Jims. Olympic skating.

UNIVERSAL NEWS, No. 51—Egyptian riots. Floods. March of Dimes fashions. Viareggio carnival. Premiere of "Bend of the River." Water whirls.

UNIVERSAL NEWS, No. 52—Tunisia. Newbold Morris. Jewel thieves. Korean "West Point." Riot in fashions. Backward walker. Olympic skater. Maturity race.

WARNER PATHE NEWS, No. 50—Egypt. Indo-China. War in Korea. President Truman flies over flood. Paratroopers jump. Admiral McCormick named to NATO post. March of Dimes fashions. Water skiing.

WARNER PATHE NEWS, No. 51—Royal couple begins tour. Eisenhower reviews army. India marks independence. South Korean "West Point." Billy Graham. Eddie Cantor honored on 60th Birthday. Two Jims. Olympic skaters. World's richest race.

Warners Names Winners Of 1951 Sales Drive

Winners of the Warner 1951 sales drive, which ended last December, were announced this week by Ben Kalmenson, vice-president in charge of distribution. Tops in the district managers' contest was W. O. Williamson, Jr., southeastern, who also won first prize in last year's sales drive. Branch manager winners, who were divided in four different competitive exchange groups, were: Ed Williamson, Dallas, Group A; B. G. Livingston, Charlotte, Group B; E. A. Bell, Denver, Group C; D. M. Saifer, Calgary, Group D. In the Vitaphone contest, comprising short subjects, Warner Pathe News and trailers, prize winning branches were: San Francisco, Group A; Charlotte, Group B; Denver, Group C; Calgary, Group D.

New York Tent Inducts New Officers Feb. 19

The Variety Club of New York City, Tent No. 35, will hold its annual induction luncheon honoring William J. German, incoming chief barker, and Fred J. Schwartz, retiring chief barker, at the Astor Hotel February 19. Charles E. Lewis is chairman of the arrangements committee and Martin Levine is co-chairman. Serving on the committee are Edward Fabian, Martin Kornbluth, Walter Reade, Jr., Herman Scheier, Morton Sunshine and Max Wolf. Officers to be inducted with Mr. German are Ira Meinhardt, first assistant chief barker; Charles Skouras, second assistant; Edward Lachman, property master, and Saul Trauner, dough guy. Mr. Schwartz will become international canvasser.

Undisturbed By British Pact Threat

by PETER BURNUP

LONDON: On the surface, American executives here took without any discernible flinching Chancellor of the Exchequer R. A. Butler's announcement that, although he would permit American film-hire remittances to run at their present level for the time being, he would require an examination of the monetary agreement before next September.

Fayette W. Allport returned from his American vacation a week before the expected date in order to be on the spot when the Butler declaration was made. Mr. Allport feels that nothing particularly harmful to American interests will develop in the course of future negotiations.

The ground will be well prepared in advance of any formal discussions. There will be private talks between shrewd and long-sighted Rupert Somervell and equally shrewd and patient Allport. Britain's Treasury and Board of Trade appreciate to the full that the crux of the present problem is: How far can the Chancellor of Exchequer go and still leave this a worthwhile market to Americans?

It can be stated with the utmost authority that there will be no repetition of the maladroitness of Hugh Dalton and his ill-famed ad valorem duty.

Mr. Butler has told the Commons that he plans, and indeed hopes, for a proper balance in sterling and the dollar in the second half of 1952. Whitehall officials are thinking at the moment of ways and means of enforcing American production here as a quid pro quo in any deal they make with the Motion Picture Association and its associates. It is not suggested that the "enforcement" be statutory, but that much stronger "inducements" be devised.

It is anticipated in Whitehall that the American party will be invited here toward the end of June.

Tied in with discussions on the future of the agreement is the question of American production here. In spite of frequent protestations of good will to this country, Americans have become increasingly reluctant to embark on large-scale production in British studios. In private, Hollywood executives readily agree that this reluctance derives primarily in the restrictive practices imposed by studio unions; in other and blunter words by the Association of Cine & Allied Technicians. The feeling grows among studio work people themselves that the union has overplayed its cards.

RKO Reissues "Joan of Arc"

"Joan of Arc," historical drama produced by Walter Wanger and starring Ingrid Bergman, will be presented by RKO Radio at popular prices in 23 theatres in the metropolitan district of New York beginning February 8.

The Hollywood Scene

Arch Oboler Will Make 3-Dimension Picture

by WILLIAM R. WEAVER
Hollywood Editor

Industry-old dreams of a satisfactory three-dimensional motion picture occupied a good deal of the attention of the TOA delegates assembled here in mid-Winter meeting last week, and this week Monday Arch Oboler announced his intention of finding out whether the exhibitors of the nation really mean what they say about the benefits third-dimension might bring the trade. Specifically, he announced that he will produce a feature picture this Spring that any exhibitor with two machines in his booth can exhibit in full three-dimension to his audiences if they will wear Polaroid glasses. The picture will be filmed in Ansco color, and any exhibitor who doesn't want to use it in three-dimensional form can use it in the conventional two dimensions.

Use Natural Vision Process Shown Last Summer

Last week the TOA directorate listened to Dr. Lee DuBridge of the California Institute of Technology. Addressing them on the possible gains to be had from establishment of a research foundation and laboratory such as other industries have used successfully, he mentioned three-dimensional pictures as a possible profit to be had in from two to 10 years. He didn't know, and neither did many

others present, that the Motion Picture Research Council, long-standing and useful subsidiary of the Association of Motion Picture Producers, has been engaged in that type of research, and in testing thousands of volunteered three-dimension processes, for a great many years now, without fruitful result.

Thinks Million Dollars Would Finance Research

Nevertheless, Dr. DuBridge said he thought a million dollars would swing a pretty good research setup, which of course would research other matters as well, and TOA board chairman Charles P. Skouras said he thought all branches of the industry should chip in to make up such a fund. (Nobody mentioned the \$15,000,000 the late George K. Spoor spent on three-dimension research, nor the other millions spent by other capitalists and nearly all the major studios.)

The Oboler picture will be filmed with use of the Natural Vision process, invented by Milton L. Gunzburg and demonstrated in Hollywood last Summer. The process and its mechanisms are quite simple, boiling down to the simultaneous photographing of a scene on two strips of film exposed in identical standard cameras set eye-distance apart.

Simultaneous projection of these two strips through two standard projectors synchronized and properly aimed gives the

viewer (if you'll take the word of a reporter who has witnessed test screenings of assorted sequences in motion and in color) the same impression of the scene he'd have had if he were standing behind the cameras when the footage was shot.

Mr. Oboler will film the novel "Spear in the Sand" or "He and She," Oboler original. Cast and distributor haven't been picked but Mr. Oboler himself will direct. He intends to make it available to exhibitors generally after a few big city openings under special handling. He doesn't pretend to know, any better than anybody else knows, whether three-dimension motion pictures will thrive any better than the two-dimensional kind, but he thinks it's a good time to find out.

Four Pictures Started

Four pictures were started during the week.

Rita Hayworth got started in "Affair in Trinidad" for Columbia, with Glenn Ford opposite and Vincent Sherman directing, and the first sequence shot, when shown the TOA delegates before the film was cold, sizzled.

MGM's Sidney Franklin launched the Mademoiselle segment in MGM's truncated "Three Love Stories," with Vincent Minelli directing Leslie Caron, Farley Granger and others. Technicolor.

Joseph Kaufman rolled "Sudden Fear," which RKO will distribute, with David Miller directing Joan Crawford, Gloria Grahame and Jack Palance.

Rudolph Mate began directing "Sally and Saint Ann" for U-I, with Ann Blyth and Edmund Gwenn in principal roles, producer credit going to Leonard Goldstein.

THIS WEEK IN PRODUCTION:

STARTED (4)

COLUMBIA

Affair in Trinidad

MGM

Three Love Stories (Mademoiselle Sequence—Technicolor)

RKO RADIO

Sudden Fear (Joseph Kaufman Prod.)

UNIVERSAL-INT'L

Sally and Saint Ann

FINISHED (7)

INDEPENDENT

Models, Inc. (Mutual Prod.)

MONOGRAM

Texas Marshal
Bowery Leathernecks

REPUBLIC

Song of Youth (Technicolor)

20TH CENTURY-FOX

The Full House—(Part 3—"The Clarion Call")
We're Not Married

WARNER BROS.

Alexander, the Big Leaguer

SHOOTING (27)

COLUMBIA

The Happy Time (Kramer Co.)

INDEPENDENT

Park Row (Samuel Fuller Prod.)

Loan Shark (Bernie Luber Prod.—Lippert release)

The Ring (King Bros. Prod.)

MGM

One Piece Bathing Suit (Technicolor)
Mr. Congressman (Washington)
Days Before Lent
Pat and Mike
Because You're Mine (Technicolor)

PARAMOUNT

War of the Worlds (Technicolor)
Caribbean Gold (Pine-Thomas Prod.—Technicolor)
Military Policemen
Botany Bay (Technicolor)

Jumping Jacks (Hal Wallis Prod.)

REPUBLIC

Black Hills Ambush

RKO RADIO

Hans Christian Andersen (Technicolor) Goldwyn Prod.

This Man Is Mine (Wald-Krasna)

20TH CENTURY-FOX

Condor's Nest (Technicolor)
Dream Boat
Les Miserables

What Price Glory (Technicolor)

UNIVERSAL-INT'L

Just Across the Street (formerly—"Girl Across the Street")
Almost Married
Against All Flags (Technicolor)

WARNER BROS.

The Story of Will Rogers (Technicolor)
The Miracle of Our Lady of Fatima
Man With a Gun

The National Spotlight

ALBANY

Plans for the Variety Club's annual dinner-dance February 23 are being made by committees under the chairmanship of Nate Dickman, Monogram branch manager, and George Schenck, Tri-State Automatic Candy Corporation manager. Tickets are \$15 per couple. Club members have been invited to a preview of "The Big Night," a United Artists release, in which Harold Gabrilove, former assistant chief barker and present chairman of the Big Brother campaign, holds a financial interest. . . . Charles A. Smakwitz, Warner zone manager, made a business trip to New York. . . . Gus Lampe, general manager for the Schine circuit, visited Albany. . . . John D. Phillips, secretary of MMPTA, New York, was here. . . . Reade's Broadway theatre in Kingston is featuring "Mr. Plus," a stage quiz, one night a week. . . . Gene Autry brought his stage show into the Schenectady Armory for two performances under the auspices of the Junior Chamber of Commerce. . . . Dave Rosenbaum, Elizabethtown exhibitor, was in town. . . . Warners' Stanley theatre in Utica is advertising "Quo Vadis" as a coming attraction.

ATLANTA

Martin Theatres circuit closed the Martin Drive-in, Fort Valley, Ga., until early spring. They will open a new drive-in at Starke, Fla., at the end of February. . . . Visiting and booking: Sam George and Grover Pardee, Paramount theatre; Walter Griswold, Rome, Ga.; Col. T. E. Orr, Albertville, Ala.; Jay Solomon, Chattanooga, Tenn.; Mack Jackson, Strand and Jackson theatres, Alexander City, Ala.; R. E. Hook, Hook Theatres in Alabama; Ernest Ingram, Laneville and Ashland, Ala.; John Moffitt, Montgomery, Ala.; and E. J. Hunter, State, Colquitt, Ga. . . . The City Council at Austell, Ga., has voted for Sunday films. . . . Ed Stevens, president of Stevens Pictures, back after visiting his exchanges in Florida. . . . The new \$50,000 Earl theatre in Milan, Ga., opened. It is owned by Lewis E. Seay. The Earl replaces the old Roxy which was destroyed by fire. . . . John Kirby, Southern Division manager for Warner Bros., is convalescing at his home after breaking an arm. . . . James Hall, Columbia, and Joan Brown were married. . . . Carl Floyd, president, Floyd Theatres in Florida, will open a new drive-in at Tarpon Springs, Fla., in February. . . . Philon Howell and Claude Hendrix will soon start work on their new Starlite drive-in at Geneva, Ala.

BOSTON

The Ritkin circuit has taken a long lease on the Skyview drive-in, Brockton, for a spring operation, marking the third open-air house for this circuit. Roland Moon will supervise the new acquisition and the Quinn

tree drive-in, with Robert Mahar to be manager of the Skyview. . . . Ralph Geffen, office manager at National Screen Service, has resigned to enter another field of business. . . . The Beacon Hill has installed more than 75 lounge chairs in the mezzanine and more than 600 Heywood-Wakefield seats in the orchestra, by Eastern Seating Company, in readiness for the opening of "Another Man's Poison." . . . Interstate Theatres has reopened the Modern Brockton after a closing of several months. . . . Nearly every seat was taken at the 900-seat Esquire theatre for the special invitational screening of "With a Song in My Heart." . . . Nathan Ross, independent film distributor, is celebrating 40 consecutive years in the motion picture business in New England. He started in 1912 as a salesman with General Films and has been connected with Universal, Famous Players, Louis B. Mayer, First National and United Artists.

BUFFALO

"Quo Vadis" lasted six weeks at Shea's Buffalo after having broken attendance and box office records. The next big one coming to town will be "The Greatest Show on Earth," due to bow in at the Center on February 19. E. J. Wall has been in town working on a big advance campaign with Arthur Krolick and Charles B. Taylor. . . . Lou Leiser of Lippert enthusiastic over the dates he is getting for "For Men Only," which will have its first run here at the Paramount soon. . . . Jerry Carson, formerly assistant manager at the Paramount, is back in town after a term in military service. He

may get back in the theatre business soon. . . . Dave Miller, chief barker, Tent No. 7 and his committee did a great job on the promotion of the Gene Autry show which donated a portion of its receipts to the Variety Club's Cerebral Palsy Clinic Fund. The next event will be the Providence-Buffalo hockey game, the receipts of which also will go to the same clinic fund. . . . Arthur Krolick arranged a special screening for all the Buffalo record dealers of "The Greatest Show on Earth," for which RCA-Victor has prepared a special album. . . . Sam Gilman has succeeded Harold Mortin as manager of Loew's theatre in Syracuse. He had been manager of Loew's in Harrisburg. Bill Trambukis, who was manager of the Strand in Syracuse, is taking over Mr. Gilman's job in Harrisburg, and Eugene Moulaison, who has been an assistant manager at Loew's in Providence, is the new manager of the Syracuse Strand. . . . Philip Tudaro has been appointed manager of the Mercury here, it has been announced by James Michaels, general manager of Mercury-Cinema, Inc. Mr. Tudaro was assistant manager at the Mercury Mercury-Cinema, Inc., is operating both theatres. Murray P. Slotnick and Philip Cohen, who have been directing the Cinema, are president and secretary, respectively and Mr. Michaels is treasurer as well as general manager. Mr. Michaels said Milton Harris will continue as manager of the Cinema, a post he has held since last July, and that Margaret Janis will remain as associate manager. . . . Old as it is in American theatre history, "Uncle Tom's Cabin" still has some good years left, according to reports from Howard G. Carroll, who played the film at the Capitol, Rochester.

WHEN AND WHERE

February 12: Annual awards banquet, Screen Writers Guild, Hollywood.
February 13: Annual winter meeting, Virginia Motion Picture Theatre Association, Jefferson Hotel, Richmond, Va.
February 20, 21: Annual meeting, Executive Board, Council of Motion Picture Organizations, Hotel Astor, New York.
March 4-6: National drive-in theatre owners convention and drive-in equipment show, Allied Independent Theatre Owners of Kansas and Missouri, Continental Hotel, Kansas City, Mo.
March 23-25: Annual convention, Theatre Owners of Oklahoma, Biltmore Hotel, Oklahoma City, Okla.
April 13-15: Fifth Annual convention, Motion Picture Theatre Owners and Operators of Georgia, Biltmore Hotel, Atlanta, Ga.
May 19-21: Annual convention, Independent Theatre Owners of Ohio, Hotel Hollenden, Cleveland, O.

CHICAGO

First run business was good here as several Loop houses, with the Woods ("Death of a Salesman"), Roosevelt ("Wild Blue Yonder" and "Drums in the Deep South"), and Oriental ("I Want You" and stage show starring Connee Boswell) racking up top grosses. . . . The Grand failed to open Saturday, February 2 because of a dispute with the operators' union as to whether there should be one or two men per shift in the booth. The house had two men when the price scale was raised for "Streetcar" and the union wants to keep the two-man shift in effect. . . . Warner Bros. are giving up the lease on the Orpheum, Hammond, Ind., effective February 13. . . . Harris Dudson, Lippert division manager, is moving his headquarters from Detroit to Chicago. . . . Max Roos of the American Ticket Corp., is back from a vacation in Florida. . . . H. & E. Balaban circuit has won bidding for Detroit premiere of "Quo Vadis" at the Adams theatre. . . . Edwin Silverman of Essaness has returned from Palm Springs. . . . The Royal theatre, Sheffield, Ill., will close February 14. . . . Warner Theatres here will present

(Continued on opposite page)

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cartoon shows (25 cartoons for 25 cents admission) at all their houses except the Capitol the mornings of Lincoln's and Washington's Birthdays, both school holidays. . . . The B. & K. Garrick TV center was formally presented at a buffet and cocktail party for advertisers and the press. . . . Jim Stewart of the Clark theatre is home recuperating from an emergency appendectomy. . . . Senator Kefauver denied the rumor, printed in a local gossip column, that Gael Sullivan would be his presidential campaign manager. . . . Last Sunday's *Chicago Tribune* carried a picture story on William Beaudot, prexy of the National Association of Pop Corn Manufacturers. . . . Spero Pappas of the Towne theatre, Milwaukee, is going to Florida.

CLEVELAND

"Quo Vadis" with a 12-week current run at Loew's Stillman has beaten the "Gone With the Wind" 10-week record. . . . James Ochs, junior at Bowling Green State University and youngest son of Herbert Ochs, drive-in circuit operator, reports to the army on February 15. . . . Eddie Cutler has resigned as RKO booker to move to Miami. . . . Cleveland Salesmen's Club, headed by Harry Weiss, will be represented at the Will Rogers Hospital when, in appreciation of its \$250 contribution, a plaque will be erected in the Hospital in memory of Dave Kaufman, Warner salesman, who was killed last year in an automobile accident. . . . Lou Ratener, operating Ohio drive-ins, returns about February 17 from California. . . . Milt Mooney re-opens his Buffalo Co-operative booking agency in mid-February. . . . Howard Roth, Paramount head booker, underwent minor surgery and is back at his desk. . . . Meyer Fine, president of Associated Circuit and Mrs. Fine sail February 8 on the S.S. *Independence* for a three-month Mediterranean cruise including a visit to Israel. . . . Neighborhood Detroit and Garden theatres boosted admissions five cents to 50 cents.

COLUMBUS

Safety Director Donald Cook has called a halt to bingo games whether conducted for charity or not. The one exception to Mr. Cook's directive to police, is game operated by the Charitable Aid Association. Mr. Cook said operators will be arrested if they do not abide by a "first warning and reasonable period of grace." . . . Paul Hegenberger won the "Meet Danny Wilson" contest conducted by WVKO and RKO Palace. The 22-year-old winner is a line repairman for the Ohio Bell Telephone Company. . . . Harry Knight has resumed the lease on the Royal. . . . Seven houses, all but one of which were older theatres, have closed here since the war, but new theatre construction and drive-ins have given the city an increase of hundreds of seats since the war.

DENVER

Sonja Henie and her 1952 Ice Review played to the biggest gross ever enjoyed by a traveling attraction in Denver. Showing in the new 7,689-seat Coliseum, the show ended with a gross of \$240,000 without taxes, in 10 shows. . . . Fire destroyed the

(Continued on page 40)

MARTIN SMITH, EVER THE INDEPENDENT

by WALTER BROOKS

Martin G. Smith is a little more than a pioneer in this business; he is a little more than an industry leader, among industry leaders; he is a little more than an independent exhibitor among his affiliates, and a little more than a friend to those who call him Martin George, because they know he likes his middle name.

He is a member of Motion Picture Pioneers, because he qualifies with plenty of margin, with years of experience. He is an exhibitor leader, because he has served in official capacity with exhibitor organizations for more than 30 years.

Truly an Independent

He is an independent exhibitor, because, in his partnership with James A. Beidler in Toledo, Ohio, he operates five theatres, the East Auditorium, the Eastwood, the Westwood, the Park and the Royal. He has two other theatres in Toledo, Pantheon and Palace, operated with the Skirball Brothers. Smith & Beidler Theatres are an independent organization.

This independent operation has been of value to many independents, since Martin George uses his own theatres as a springboard to obtain attention in high places for the causes and complaints of the independent exhibitor. If exhibitor organizations ever needed or gained a champion it was when the Smith & Beidler Theatres became an example in trade practices.

He was born in Toledo in 1892, son of Augustus J. and Emma (Grossman) Smith; married Mary Ermina Pheatt and has two children, Martin James and Marilyn. He was educated at Howe Military School, the University of Michigan and Cornell, and is a member of Phi Kappa Sigma. He served 18 months in the Navy during World War I.

A Prized Position

In 1921-26, Martin George was a vice-president of Motion Picture Theatre Owners of America. He was the first president of Motion Picture Theatre Owners of Ohio, but resigned in 1933 to become the first president of the Independent Theatre Owners of Ohio, and is still in office. There was a distinction and a difference in this new status which he has prized beyond price.

The late Pete Wood, whom friends and family called "Phil"—was his boon companion on many tours of state and nation. In fact, if you knew Martin as George and called Pete Phil, you were definitely in the inner circle of independent exhibitors in these Allied states. He witnessed the growth of Allied States Association, from a small and weak organization to a national council of 30 state groups.

He served the industry's War Activities



MARTIN GEORGE SMITH

Committee and was chairman of the Ohio theatres division of the War Savings staff, the Fifth War Loan drive, the advisory committee of the War Production Board, the executive committee of the Toledo District Defense Council and the Selective Service Board. He was awarded a bronze plaque and the Treasury Medal for distinguished national service. Nevertheless, Martin is an inlander; he doesn't go into raptures about things that are run exclusively from New York or Washington, whether it's industry or national affairs. He's a state's righter, and an enthusiast for the local level.

Prefers to Stay Home

He's a member of the Toledo Club; the Cornell Club of New York and Toledo; the "Royal Order of Fleas," which is in some way reminiscent of the University of Michigan; the Variety Club, the Rotary, the Elks, and past commander, Toledo Post, No. 335, of the American Legion. He travels a lot but prefers to stay at home, because he likes Toledo and especially 2229 Parkwood Avenue.

Friends know that he has had two serious operations in the past year, and now he can't speak above a whisper, but his friends are listening. He offers a "new" picture of himself, but we know he has a newer picture coming up, when he poses as "Man of Distinction" for a national advertising agency, in a typical pose. He used to boast that he had never been in Florida (that's where all exhibitors were supposed to go in the winter), but now even he has been there. But he's never had a golf club in his hand, nor fished with rod and reel. They'll get him yet, although he insists his favorite sport is "settin'." His brief notes and cheerful comment are the joy of all. They admire his courage and skill.

Paramount's On Top With Th



Mightiest of Boxoffice Pic
World Pre-Release Engagement, Radio

CECIL B. DEMILLE'S

**THE
GREATEST
ON**

Color by
TECHNICOLOR

starring BETTY HUTTON ☆ CORNEL WILDE ☆ CHARLTON HESTON ☆ DOROTHY LAMOUR



Their biggest
grosser is now the
grossing sensation
of Broadway...

DEAN
MARTIN · LEWIS
in HAL WALLIS' production
**SAILOR
BEWARE**



Bob's newest
comedy is doing
holiday business
every day...

BOB
HOPE · LAMARR
**MY
FAVORITE SPY**

e Greatest Shows On Earth!

ures At Its
City Music Hall Now

SHOW EARTH

Actually Filmed
Under The Big Top

GLORIA and JAMES
GRAHAM STEWART

COMING

Periberg-Seaton's
AARON SLICK
FROM PUNKIN CRICK

COLOR BY **TECHNICOLOR**

Leo McCarey's
**My Son
John**

Periberg-Seaton's
**ANYTHING
CAN HAPPEN**

HAL WALLIS'
**Red
Mountain**

COLOR BY **TECHNICOLOR**

Long run champions—with engagements
extending up to three solid months...

KIRK **DOUGLAS**
ELEANOR WILLIAM
PARKER BENDIX

WILLIAM WYLER'S
**DETECTIVE
STORY**

(Continued from page 37)

Deadwood, Deadwood, S. D. Owned by the Black Hills Amusement Co., the theatre will be rebuilt as soon as possible. . . . Eddie Kohn, owner of the Grand, had the Harlem Globetrotters basketball team on stage for a 15-minute show on one of the nights he was showing "Harlem Globetrotters." . . . Frank H. Ricketson III, Fox Intermountain Theatres booker, was elected secretary of the board of directors of Goodwill Industries of Denver. He is also father to a new daughter, Rose Anne. This makes Frank H. Ricketson Jr., Fox Intermountain president, a grandfather again. . . . Ted Kirkmeyer, Fox Intermountain City manager at Ogden, Utah, his wife and her mother, are on a two-month European trip. Bill Dollison, formerly a Fox booker, is managing in Mr. Kirkmeyer's absence. . . . Mrs. Mary Lind, treasurer of Allied Rocky Mountain Independent Theatres, and owner of the Ute, Rifle, Colo., underwent an appendectomy at St. Luke's hospital, Denver. . . . "Quo Vadis" is set for the Paramount February 15.

DES MOINES

The Midwest Television Co. of Des Moines has filed articles of incorporation. Officers are listed as Myron H. Blank, president and treasurer; and Jacqueline N. Blank, vice-president and secretary. Mr. Blank is president of Central States Theatre Corp. . . . Variety club members held a meeting at Paramount screening room to plan for the state-wide membership drive. Film row salesmen will contact exhibitors and theatre managers in every city and town during the drive. Exchange managers also have pledged their support. . . . Pearl Guessford is the new biller at NSS. . . . Alice Weaver, booker at Fox for more than 20 years, has been named booker and office manager for the newly reopened Realart exchange. . . . Sam McCauley, 78, doorman at the Orpheum in Davenport, suffered bruised legs and arms and a head injury when he fell at the rear of the theatre. . . . J. D. Siegel and the Merchant National bank of Cedar Rapids have filed notice of appeal in a suit for possession of the Town theatre building there. Mr. Siegel and the bank lost the suit in district court to the K and L Theatre Corp. and its owners, Julian H. King and Raymond J. Lumsden. The bank sought to cancel a long term lease held by the corporation under a sales clause in the lease agreement.

DETROIT

Gil Green, manager of the Michigan Theatre, cleared the stage for the Michigan's first 1952 presentation. Hit parade singer Tony Bennett, Four Aces, and Joan Caulfield appeared in person. On the screen is "The Lady Says No." . . . Saul Korman has transferred his Apollo to Harry Balk. . . . Weldon Parsons, former manager of the Lyric at Indianapolis has replaced Fred Walton as manager of the Broadway-Capitol for the Korman circuit. . . . Mollie Isbec is organizing the Met Concession Co. to handle theatre concessions. . . . Louis Goldberg of the Echo has taken over the Starlight drive-in at Holland, from Gus A. Elsnor. . . . Marty Shore, operator at the Colonial, is laid up with two broken hands. He fell from a platform while conducting a show at the Sheraton-Cadillac Hotel. . . . Thomas W. Ryan, manager of the Nortown, is taking over the Franklin which has been

closed down for several weeks. Mrs. Phyllis Dezel, wife of Albert Dezel, independent film distributor, is recovering from serious injuries received in a fall at home. . . . Dave Idzal, opened the doors of his Fox theatre for a fashion and cooking show sponsored by the *Detroit Times*. All profits went to aid the March of Dimes campaign.

HARTFORD

Richard Cohen has resigned as office manager of the Monogram exchange, New Haven, to become associated with the Sampson-Spodeck interests, operators of the Lincoln theatre, New Haven, and Art Cinema theatre, Bridgeport. Mr. Cohen was in the distribution field of the industry for more than 25 years. . . . Joseph Thompson, formerly assistant at the Astor theatre, Bridgeport, Conn., has been named manager of the Strand, Bridgeport, replacing Don Felix, who resigned to become manager of the Beverly theatre, Bridgeport. . . . William Mazzadra has resigned as manager of the Art Cinema theatre, Bridgeport. . . . Michael J. Carroll, manager of the American Theatre, Bridgeport, Conn., and Mrs. Carroll are making their 15th wedding anniversary. . . . Peter Perakos of the Perakos Theatres, New Britain, Conn., is vacationing in Florida. . . . Mrs. Fred R. Greenway, wife of the Palace, Hartford, manager, is a surgical patient at Mt. Sinai Hospital, Hartford. . . . Lou Cohen, Loew's Poli, Hartford, manager, and Mrs. Cohen are back from a New York vacation. . . . Bob Skinner, Image and Sound Service Hartford representative, and Mrs. Skinner are marking their 23rd wedding anniversary. . . . Paul W. Amadeo, general manager, Pike Drive-In, Newington, Conn., is planning to reopen the suburban outdoor film location on that date, weather permitting. . . . Visitors: Harry F. Shaw, Lou Brown, Loew's Poli-New England Theatres; B. A. Simon, Sam Germaine, 20th-Fox; Denise Darcel, MGM film player; Floyd Fitzsimmons, MGM field exploitation representative.

INDIANAPOLIS

Howard Rutherford, manager of Loew's, reports "Quo Vadis" closed a record engagement of six weeks and two days Thursday with a take in excess of \$100,000 for the run. . . . Alex Kalafat, operator of the Tri-Hi Drivein at Garrett, died Jan. 27 after a long illness. He was 58 years old. . . . Jack Frisch, Universal-International sales manager here, has resigned to succeed Gene Tunick as Lippert branch manager at Cincinnati. . . . Neil Wyld, office manager at Lippert here, is leaving to go into the insurance business. G. L. Heinrich, formerly office manager at Columbia, will take his place. . . . Maurice Brazee, general manager of the Greater Indianapolis group, has asked to be relieved in the near future so he can devote full time to the Greenwood Drive-In, which he recently bought. . . . The Rio at Oolitic, operated by Arden Haynes, burned January 23 with an estimated \$15,000 loss. . . . J. B. Harper has closed the Harper at Medaryville. . . . Exchange employees gave a birthday party for Sam Oshry, branch manager, at the Keys Monday. . . . Jules Serkowich, Columbia exploitation man, is here in advance of "Ten Tall Men." . . . Olivia DeHavilland posted a nice \$11,600 in four performances at the Murat, local stage play house, January 31-February 2.

KANSAS CITY

March of Dimes collections in theatres are running far above those of previous years in some theatres. The Paramount had large returns, stimulated by the feature "Room for One More," in which a character has polio. . . . The poll for choice of president began February 1 in Fox Midwest circuit theatres. Newspapers are reported pleased with this type of polling. . . . The Philharmonic orchestra played selections from "Quo Vadis" at a recent concert. . . . Macy's display of rooms for which decorative suggestions were made by Hollywood stars, has placards designating particular items which the stars mentioned, photos, and some mentions of feature pictures, including, "Quo Vadis". . . . Leo McCarthy is managing Dickinson circuit's Kimo, art theatre, Kansas City. He was transferred from the Glen, to which Mrs. Helen Surber has returned. . . . Six weeks of "Quo Vadis" at the 3,500-seat Midland broke the record. . . . "Lavender Hill Mob" is in its 12th week at the Vogue. . . . The motion picture feature broadcast of KMBC, mentioning current attractions, included a dissertation on the "art" theatre.

LOS ANGELES

Eddie Barison, Cinema Distributors, returned from Manhattan after having lined up future foreign product for release on the West Coast. . . . Out-of-towners seen on the Row were: Lloyd Katz, Las Vegas; Harold Stein, Sierra Madre; Jimmy Parks, Taft. . . . Joe Sarfaty, Warner salesman, while attempting to demonstrate his culinary art, suffered third degree burns on his arm and hand when a pan of hot grease ignited. . . . R. J. Cadman, former sales man of Lippert Pictures, has formed his own distribution office and will handle various releases under the name of Royalty Productions. . . . Sam Russo, Casino, San Diego, paid one of his rare visits to the row. . . . Eddie Duran, Warner shipper, is a very proud father. His baby daughter's picture has been chosen as one of the final ten in the Suzan's Baby Contest. . . . Tom Quinn, booker for Vinicof Theatres, was married to Myrna B. Lawson of the MGM exchange.

LOUISVILLE

Clyde Marshall of Columbia, Kentucky, has purchased the Veteran's theatre at Tompkinsville, Ky. The Columbian, Columbia, Ky. is owned and operated by the Marshall's. . . . Mr. and Mrs. Paul T. Mitchell have announced the birth of a daughter Paula Ann Mitchell, who arrived January 19, 1952. Mr. Mitchell is vice-president of the Barbourville Amusement Co., which controls the Magic and Mitchell Theatres in Barbourville, Ky. . . . Out of town exhibitors seen on the row recently included: Shirley Chism, New Ace theatre, Brandenburg, Ky.; J. K. Bale, Twin City drive-in, Horse Cave, Ky.; George Lindsay, Lindsay, Brownsville, Ky.; E. L. Ornstein, Rialto, Marengo, Ind.; George Peyton, Griffith, LaGrange, Ky.; Jack Crouthers, Harrod, Harrodsburg, Ky.; Gene Lutes, Capitol, Frankfort, Ky.; and Lewis Baker, Star, West Point, Ky. . . . A report of state revenue, compiled by the Department of Finance and the Department of Revenue, tax revenue on amusement (combined) for December, 1951, was \$145,765 as compared to \$116,716 for December, 1950, indicating

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an increase of \$29,048 for December, 1951, over December, 1950. Tax Revenue for July through December, 1951, was \$871,789 as compared to \$810,941 for July through December, 1950, for an increase of \$69,848 for 1951 over the same period in 1950.

MEMPHIS

Clarence Hobbs has been named manager of the Rialto theatre at Morrilton, Ark., succeeding Jack Bundy, now manager of the Crittenden theatre in West Memphis, Ark. Mr. Bundy succeeded Bruce Young as manager of Crittenden when Mr. Young was promoted to city manager of Saenger, Malco and Strand theatres at Pine Bluff, Ark. All are theatres operated by Richards-Lightman Corporation and Malco Theatres, Inc. . . . Everett Leon (Dink) Hurt, Sr., projectionist at Loew's State in Memphis for 25 years before he became ill last October, died at the age of 86. Mr. Hurt had served as business agent for the International Alliance of Theatrical Stage Employees & Motion Picture Machine Operators (A.F. of L.) union for 12 years. . . . Fred Myers, recently resigned as branch manager of Lipsett Pictures in Memphis, has purchased half of the Realart Pictures franchise which is now being operated as a partnership by Myers and Clifford Wallace. . . . W. P. Dowling, who bought the Palace and New theatres at Greenwood, Ark., was in Memphis. He said he would close the New and operate the Palace with bookings handled out of Memphis. . . . Mid-South exhibitors booking and buying on film row included Fitz Farris, Clarksdale; J. W. Parham, Forrest City; Gene Higginbotham, Leachville; W. F. Ruffin, Jr., Covington; W. H. Gray, Rutherford; T. E. Helms, Scott's Hill; N. B. Fair, Somerville; Henry Pickens, Steele; and Paul Myers, Lexington. . . . D. H. Kinke, Coinometer, Chicago, was a Memphis visitor on Film Row.

MIAMI

With a city-wide transit strike coincident with the opening of "Callaway Went Thataway," George Bolden, of Cloughton's, was agreeably surprised to find a score of patrons named Callaway, who took advantage of free admission on "Callaway Day". . . . Reversing the roles, ushers of the Miami, Carib and Miracle theatres presented departing patrons with dummy tickets plugging the future showing of "Death of a Salesman". . . . The fifth annual "Show of Shows" sponsored by the Variety Club, will be held at the Olympia on February 12. Co-chairmen are Sonny Shepperd and Al Weiss, Jr., with assists from Carl Jamroga, Tom Jefferson, Mitchell Wolfson, Alan Courtney, Bill Dock, Bob Dougherty, Mrs. Rita Friedman, Don Lanning, Sig Eisenberg, Leon Kramer, Bernie Saffer, Dan Fitch, Sid White, Les Rohde and Walter Morris, Jr. . . . "Quo Vadis" due at the Paramount and Colony Art on February 15. . . . "With a Song in My Heart" set for a world premiere at Carib, Miami. Miracle on February 21, with Jane Frohman and Thelma Ritter slated to make personal appearances.

MILWAUKEE

A press luncheon was held in honor of Loretta Shopp, "Miss Kangaroo of Australia" and a real kangaroo for the forthcoming film "Kangaroo". . . . A group of exhibitors



in the north western part of Wisconsin held a meeting recently at Chippawa Falls. Sig Goldberg, AITO president, and Harold Pearson, executive secretary of Wisconsin Allied were their guests. Mr. Goldberg explained in detail the workings of the Wisconsin Allied organization. Eight new members were signed up. . . . Ben Marcus, Mr. Goldberg and Mr. Pearson went to Washington, D. C. to attend the National Allied board meeting, and then on to New York to visit home offices of some film companies. . . . Wisconsin's Variety Club, Tent No. 14, has moved from the Wisconsin Hotel to the Schroeder Hotel. . . . Fred Florence is now assisting John Schuyler, Delft and Affiliated theatres, in the buying of film. . . . Virginia Stewart is the new manager of the Climax theatre. . . . Nick Maur is a new booker at the MGM exchange here after 11 years in shipping.

MINNEAPOLIS

Business operations of three leading Minneapolis theatre equipment firms, Altec Service Corp., the American Seating Company, and the Minneapolis Theatre Supply, were hard hit when fire destroyed an adjoining building with a loss of 17 lives, early Monday morning in sub-zero weather. The plant, which supplied heat to the three firms, was located in the fire-swept building and was destroyed. Along with the loss of heat, water supplies were cut off. Employees and officers of the three firms wore overcoats at their desks. . . . Mrs. Betty Peterson, secretary for North Central Allied Independent Theatre Owners, has returned from a vacation trip to Florida. . . . Ralph Green, owner of the Radio theatre, a neighborhood house, has sold the theatre to interests who will convert it into a supermarket. . . . Jess McBride, Paramount branch manager, is in Chicago on a business trip. . . . Robert Karatz of the Badger Outdoor Amusement Company, is vacationing in Florida.

NEW ORLEANS

Ken McCartney resigned as manager of Kay Film Exchange. . . . At the annual meeting, the Coliseum of Motion Picture Salesmen, Local Lodge No. 2 named Paul Ketchum, president; Harold Wycoff, vice-president; E. E. Shinn, secretary and treasurer, and Al Boykin, sergeant-at-arms. . . . Bayou Theatres, Inc., Baton Rouge, La., have

named their new drive-in "The Rebel." . . . W. A. Porter announced that he has assumed operation of the Vicksburg drive-in, Vicksburg, Miss. . . . Louisiana exhibitors making the rounds were Mr. and Mrs. Gilbert Romero, Lafayette; Donald Fiske, Oak Grove; Sam Pasqua, Gonzalez; Harold Dacey, Raceland; J. M. Gauthier, White Castle; Robert Long, Bayou Theatres Corp., Baton Rouge; Roy Pfeiffer, Baton Rouge; Milton Guidry, Lafayette; Mrs. Claude Darcey, Morgan City; A. W. Ansardi, Burras; Frank Olah, Albany; Mrs. O. J. Barrie, Luling; O. Gaude, Port Allen; Ernest Delahaye, Maringouin; Ann Melzon, Labadieville, and Mayor Lew Langlois, New Roads. . . . Frank Francois is now connected with Ernest Lanadaiche in the management of the Beach drive-in, Biloxi, Miss. . . . Friends of film executives Gaston J. Dureau, newly elected president of Paramount Gulf Theatres and their outgoing president, Norman L. Carter gathered to honor them at a testimonial dinner. . . . The Saenger theatre, one of the three largest theatres in the entire south, marked its 25th birthday on February 5. Holland M. Smith is theatre manager.

OKLAHOMA CITY

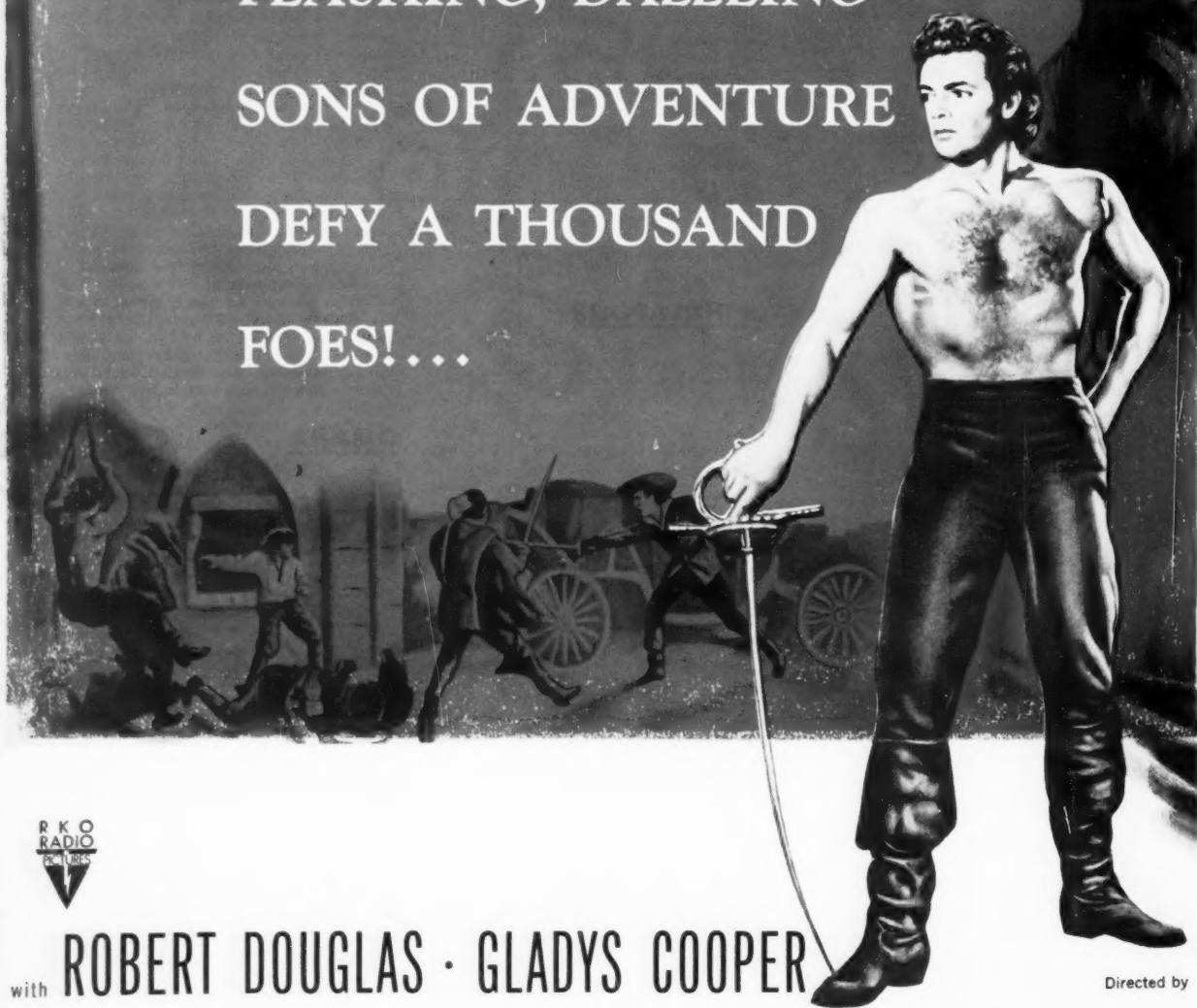
H. H. Clark, a familiar figure in south-western show business and well known to many Oklahoma exhibitors, is retiring because of ill health. He has been a division manager of the south central division of Paramount Pictures, with headquarters in Dallas, for many years. He has also been active in affairs of the Variety club and from 1930 to 1932 was assistant national chief Barker. "Heartland-USA" the new color film on Oklahoma which has proved so popular, was on the program of the Harber theatre. The film was produced by the University of Oklahoma for the Planning and Resources Board. Because of its high quality, the Chamber of Commerce obtained a print for use of local clubs and groups. . . . The Midwest theatre has installed about 1,000 new International seats. . . . "Tembo" showed at the Center theatre. . . . Jake theatre, Shawnee, Okla., had a Penny Day. One paid admission plus 1 cent admitted two adults or two children.

OMAHA

Dale McNabb is the new owner of the Circle theatre, formerly one of the Epstein houses. . . . The Variety Club Inaugural Ball at the Blackstone Hotel was attended by over 200 persons. A. A. (Jack) Renfro, chief baker, announced the tent would continue its traditional interest in Children's Memorial Hospital, the Hattie B. Monroe Home for Children and other charities. Also installed were Glenn Slipper and Isadore Weiner, first and second vice-presidents, Henry McGrath, Jr., treasurer and Edward Shafon, secretary. . . . Joe Foley has been transferred from Des Moines to Omaha as Monogram booker. . . . The Ashland, Neb., Neu Theatre, badly damaged by fire, is being rebuilt. . . . Tri-State's downtown theatres, the Omaha, Orpheum and Paramount, will admit free any person making a donation to the blood bank. . . . Principal speaker at the annual Hibernian St. Patrick's Day dinner and jubilee will be Pat O'Brien. Talk persists he will depict Father Flanagan in a third Boys Town picture, said to be in the discussion stage. . . . Omaha representatives of Myron N. Blank, Central States head of

(Continued on page 44)

FOR MIGHTY KINGDOM
OR MAIDEN'S KISS THESE
FLASHING, DAZZLING
SONS OF ADVENTURE
DEFY A THOUSAND
FOES!...



with **ROBERT DOUGLAS · GLADYS COOPER**

Directed by

CORNEL WILDE ★ MAUREEN O'HARA



At Sword's Point



Color by
TECHNICOLOR

LEWIS ALLEN Produced by JERROLD T. BRANDT Screenplay by WALTER FERRIS and JOSEPH HOFFMAN

(Continued from page 41)

Des Moines, assert Mr. Blank is going ahead with plans for a shopping center in West Omaha despite zoning troubles and is lining up tenants for the 40-acre project.

PHILADELPHIA

Warner Theatres announced the following managerial changes at its houses here and in the area: Sam Phillippe moves from the Waverly to the Circle, changing places with Joe Forte. Johnny Purtell transfers to the Leader from the Lindley, which Maurice Dowberg will manage temporarily. Charles Cohen goes from the leader to the Wynne. Edward Larkin Kenly was promoted from assistant manager of the Queen, Wilmington, Del., to manager of the Towne in that city, succeeding Paul Marsden, who transferred to the Stanley in Clementon, N. J. . . . David Milgram sold his Temple, assessed at \$28,700, to John Powers. . . . Sydney J. Poppay, manager of the Majestic and Strand in Gettysburg, Pa., was elected president of the Adams County Shrine Club in that city. . . . Under the chairmanship of Harry Botwick, area exhibitor chairman, theatres throughout the territory took up "March of Dimes" collections. . . . Birk Binnard, new lessee of the Penn, West Reading, Pa., has made a small reduction in admission charges to bring them in line with those of other neighborhood houses. . . . Operation of the RKO State, Trenton, N. J., is to be by the Drew Theatres Corporation headed by Bert Sanford, who will direct the State following completion of a lease transfer. . . . William J. Straub, manager of the Hippodrome, Pottstown, Pa., resigned to become a manager of his former home town, Glens Falls, N. Y. . . . The Ritz, Mays Landing, N. J., which has been closed for some time, is now open under the operation of Norval E. Packwood and James A. Grant. . . . Sam Hyman, veteran exhibitor operating the Cameo, underwent surgery at Graduate Hospital and Jack Becker came in from New Jersey to operate the house for him. . . . The York is no longer being operated by Norman Lewis. . . . William I. Greenfield Theatres named Ben Zimmerman as house manager at the Carman, with vaudeville shows returned to the house. . . . Chief Barker Victor H. Blanc named Jack Berens as chairman of the Heart Fund and Myer Adelman as head of the Welfare Committee for the local Variety Club.

PITTSBURGH

With the closing of the Palace theatre, Bob Taylor goes to the Liberty as manager; Les Bowser pilots the North Side and serves as general relief man for the Harris circuit. Jack Holley becomes Sam De Fazio's assistant at the Harris. . . . Jimmy Hendel quit Souvaine Pictures to become boss of the United Artists exchange. . . . "Quo Vadis" still is doing five shows a day in its 10th week in the Ritz theatre following a run in the Penn. . . . The Film Row crowd welcomed Jim Alexander back after a long hospital siege. . . . A re-alignment in Twentieth Century-Fox's exploitation setup adds Pittsburgh to Hal Marshall's eastern section. Sol Gordon moves to Detroit. . . . The Dave Hadburgs announced the birth of a son. . . . The Fulton sneaked "The Model and the Marriage Broker" and the Stanley the "Las Vegas Story." . . . Mr. and Mrs. Charles Gottschalk welcomed their new daughter,

That makes Plaza theatre manager Ralph Pew a grandpop for the sixth time. . . . Joseph Feldman, assistant zone manager of Warner Bros. 70 theatres in the Pittsburgh area, announced his resignation to enter the advertising agency field. He will leave Warner Bros. February 15 to assume the vice-presidency of Dubin Advertising, Inc., in Pittsburgh, which, after that date, will bear the name of Dubin & Feldman, Inc.

PORTLAND

Business is on the upgrade here despite the fact that most of the downtown houses have holdovers and moveovers. The Oregon-filmed "Bend of the River" did a record breaking business at the Broadway, and this second week looks great too. "Westward The Women" is held for a third week at the United Artists, while "Two Tickets to Broadway" moves over to the Mayfair; "Room for One More" is at the Oriental and Paramount, "Japanese War Bride" at the Orpheum, and "Oferetta" at the Guild are new this week. Marty Foster, Guild manager, has returned from a San Francisco trip and has opened a beautiful office adjoining his house. The owner of the Medford drive-in was in town and spent some time with U.A. salesman Jack O'Bryan. . . . The Orpheum theatre is undergoing a complete overhaul job. . . . Virgil Faulkner, city manager for Hamrick, is pushing work on his Liberty house to make the "Quo Vadis" opener February 26.

VANCOUVER

Eddie Zetterman, manager of the Columbia theatre, New Westminster, for the past 11 years, and a member of Famous Players organization for 24 years, died in the Columbia Hospital, New Westminster, after being ill for several months. He was 48 years old. . . . Bill Boyd of the Kelowna drive-in theatre was hospitalized for three weeks. . . . Theatre men are finding it hard to get and keep efficient help, resulting in a big turnover. The reason exhibitors claim, is that industries are paying higher wages with a five day week. . . . Mac Smeed of the Victoria theatre here, has been moved to the Columbia, New Westminster, until Famous Players names a manager to succeed Mr. Zetterman. . . . Unusually mild weather for this time of year helped theatre admissions in the poor theatre month of January. Strongest of newcomers are "The Bend of the River" at the Vogue and "The River" on a roadshow engagement at the Studio. "An American in Paris" finished its third and final week at the Capitol to above average business. . . . A circuit official said a survey shows that most of the theatre patronage in this territory now comprises "young people" by far. Exhibitors report that children's patronage is good and holding up very much better than that of adults. Theatre men declared that their Saturday afternoon and other matinee patronage is showing gains over other years and in some cases actually hitting a new high.

WASHINGTON

Many local exhibitors attended Twentieth Century-Fox's merchandising meeting and luncheon at the Erlanger Hotel in Philadelphia. The meeting, arranged by Division Manager Glen Norris, embraced the Philadelphia, Pittsburgh, Washington territory. . . .

The Variety Club of Washington will have its annual Kick-Off Luncheon for Brotherhood Week, on Monday, February 18, at the Washington Hotel's Hall of Nations Room. . . . Harry Tolson, a charter member of Local 234 of the Motion Picture Operators Union, died at the age of 73. He started as a motion picture operator with Harry Crandall's theatres, in 1911. . . . "A Place in the Sun" began its fifth month at the Trans-Lux theatre. This is the longest run ever chalked up in Washington film history. . . . Sam Galanty, Columbia Mid-East Division manager, attended meetings in Pittsburgh. . . . "Quo Vadis," after setting a high box office record at the Loew's Palace theatre, for five weeks, has moved over to the Columbia. . . . The Variety Club Board of Governors met on February 4.

MGM Plans Rome Meeting For "Vadis" in March

MGM's top international sales personnel will gather in Rome March 23-29 for what is termed "a colossal 'Quo Vadis' conference," Arthur M. Loew, president of Loew's International, has announced. The meeting, at which the sales policy of "Quo Vadis" will be set, will be attended by 82 men including New York executives, territorial directors, key sales heads and publicity chiefs, from 37 countries on both sides of the Iron Curtain where American films are sold. Besides Mr. Loew, who will preside at all sessions, executives attending will include: Milton A. Spring, first vice-president; Samuel N. Burger, international sales manager; Sam Eckman, Jr., managing director of MGM Great Britain; N. Bernard Freeman, manager of Australia and New Zealand; Charles Goldsmith, coordinator of British Empire countries; Dave Lewis, regional director for Europe; Seymour Mayer, regional director for the Far and Middle East; Maurice Silverstone, regional director for Latin America; Dave Blum, advertising and publicity director; Arthur Pincus, assistant director, and Morris Frantz, advertising department head.

Booklet Outlines Sales Approach for "Vadis"

With every booking of MGM's "Quo Vadis," Howard Dietz, vice-president and director of advertising, publicity and exploitation, sends the exhibitor a booklet titled "Selling Suggestions from MGM on How to Break Records When You Play 'Quo Vadis.'" The booklet recounts the experiences of exhibitors who already have played the film, suggests various promotion angles, and quotes press notices on the film.

Cleveland Exhibitors Reelect Schwartz

Ernest Schwartz last week was unanimously reelected to his eighteenth straight term as president of the Cleveland Motion Picture Exhibitors Association. Others reelected were Albert E. Ptak, vice-president, and Ted Vermes, secretary-treasurer. Renamed to the board of directors were Henry Greenberger, Howard Reif, Max Leikoich, Mr. Vermes, and Frank Parozinski.

**ONE
SMASH
OPENING
AFTER
"ANOTHER**

**BIGGEST OPENING IN 6 MONTHS! HOLDING OVER FOR
CONTINUED GREAT RETURNS!** Philadelphia (Mastbaum)

THIRD BIG WEEK! San Francisco (United Artists)

BIGGEST U. A. GROSSER AND HOLDOVER IN YEARS!
London, Ontario (Loew's)

SOCK WEEK: Harrisburg (Loew's Regent); Reading (Loew's Colonial)

SMASH OPENINGS AND HOLDOVERS: Seattle (Orpheum);
Oakland (Roxie); Pittsburgh (Warner)

AND IT'S ONLY THE BEGINNING!



**MAN'S
POISON"**

Douglas Fairbanks, Jr. and Daniel M. Angel present Bette Davis
Gary Merrill • Emlyn Williams in "Another Man's Poison"
also starring Anthony Steel (by permission of J. Arthur Rank Productions, Ltd.)
with Barbara Murray • Reginald Beckwith • Edna Morris • Screenplay by Val Guest
From the play, "Deadlock," by Leslie Sands • Produced by Daniel M. Angel
Directed by Irving Rapper

Another BIG ONE thru UA

Elder Reade Dies at 68

Walter Reade, Sr., 68, pioneer exhibitor and founder of Walter Reade Theatres, one of the largest independent circuits in the east, died February 4 at the Mount Sinai Hospital, New York, after a long illness.

Mr. Reade, who was active until about six months ago, celebrated last October the 50th anniversary of the start of his career. Born in Selma, Ala., in 1883, Mr. Reade was one of New York City's first motion picture exhibitors, receiving his start in the entertainment field at the age of 16 as a representative of his uncle, Oscar Hammerstein, at the city's old Victoria theatre.

He was associated in the operation of many leading New York theatres, including the Astor, Bijou, Morosco and the Mayfair, and built the Park Avenue in 1946, which still is part of the circuit, currently numbering more than 40 theatres. Within a few years during the first decade of this century, Mr. Reade leased the Savoy theatre in New York and began showing motion pictures when that form of entertainment was in its infancy. He acquired theatres in other communities.

His circuit includes drive-ins in Atlantic City, Trenton, Eatontown, Woodbridge and Toms River in New Jersey and Kingston in New York.

In addition to his two New York houses

—the Park Avenue and the Baronet—his circuit operates conventional theatres in Asbury Park, Long Branch, Red Bank, Freehold and other New Jersey towns.

He is survived by his wife, the former Gertrude Blumberg; a son, Walter Reade, Jr., of New York City and Red Bank, N. J.; a daughter, Suzanne Gage, and four grandchildren.

Study COMPO's Second Newspaper Campaign

A study of the different points of view concerning newspaper layouts for the Council of Motion Picture Organization's projected second advertising campaign will be made by a sub-committee to consist of distribution advertising-publicity directors, Charles Simonelli of Universal, chairman of the Motion Picture Association of America's advertising-publicity committee, announced last week. At a meeting in New York also attended by Arthur L. Mayer, COMPO executive vice-president, and Charles E. McCarthy, information director, Mr. Simonelli said the sub-committee would be called upon to "synthesize the thinking" represented in suggested COMPO advertisements submitted by Loew's, Warner Brothers, 20th Century-Fox, Paramount, Universal and United Artists. Opinion now is about equally divided on whether the COMPO ads should place heavy emphasis on the institutional theme or whether individual films should be stressed with institutional aspects merely touched upon.

Movietime Tours Set

The first two star tours, which will renew the Movietime U.S.A. campaign this Spring, will take place the week of March 16 in the Oklahoma City exchange territory and the week of April 13 in the Atlanta exchange territory, Arthur L. Mayer, executive vice-president of Council of Motion Picture Organizations, announced this week.

Arrangements for the Oklahoma tour to include seven stars, are being worked out by J. C. Hunter, Tulsa Downtown Theatres, and Clarke H. Wales of Hollywood. Mr. Hunter is co-chairman of the Movietime campaign committee in Oklahoma with Morris Loewenstein, Oklahoma City. Most of the visiting personalities are expected to stay in Oklahoma City to attend the annual convention of the Theatre Owners of Oklahoma March 23-25.

The Atlanta arrangements have been initiated by a committee comprising J. H. Thompson, president of the MPTO of Georgia; Charles Kessnich and E. D. Martin. Heads of TOA and Allied organizations in Georgia, Alabama, Tennessee and Florida are expected to participate in making final plans.

Expenses for the tours will be shared on the same basis as last Fall, Mr. Mayer said, with COMPO paying stars' transportation as well as per diem costs.

COLUMBIA PICTURES ANNOUNCES THAT PRINTS OF THE FOLLOWING PICTURES ARE NOW AVAILABLE IN OUR EXCHANGES FOR SCREENING

A Stanley Kramer Company Production

MY SIX CONVICTS

with

Millard Gilbert John Marshall
MITCHELL • ROLAND • BEAL • THOMPSON

Screen Play by MICHAEL BLANKFORD • Based on the book by DONALD POWELL WILSON

Music Composed and Directed by Dimitri Tiomkin

Associate Producers—EDNA and EDWARD ANHALT • Directed by HUGO FREGONESE

Broderick

Donna

John

CRAWFORD • REED • DEREK

in SCANDAL SHEET with

Rosemary DeCAMP • Henry O'NEILL • Henry MORGAN

Screen Play by TED SHERDEMAN, EUGENE LING and JAMES POE

Produced by EDWARD SMALL • Directed by PHIL KARLSON

JOHNNY WEISSMULLER as JUNGLE JIM IN THE FORBIDDEN LAND

with Angela Joan Lester
GREENE • WILLES • MATTHEWS
and TAMBA (The Talented Chimp)

Written for the Screen by SAMUEL NEWMAN

Based upon the famous Jungle Jim King Features
Syndicate newspaper feature

Produced by SAM KATZMAN • Directed by LEW LANDERS

PAT O'BRIEN in OKINAWA

with

CAMERON MITCHELL • RICHARD DENNING

RHYS WILLIAMS

Screen Play by JAMESON BREWER and ARTHUR ROSS

Produced by WALLACE MacDONALD

Directed by LEIGH JASON

GENE AUTRY

World's Greatest Cowboy
and CHAMPION
World's Wonder Horse

in

NIGHT STAGE to GALVESTON

with Virginia HUSTON • Thurston HALL

Judy NUGENT and PAT BUTTRAM

Produced by ARMAND SCHAEFER

Directed by GEORGE ARCHAINBAUD

Written by NORMAN S. HALL • A GENE AUTRY PRODUCTION

SATURATION PREMIERE

Blanketing the South and Southwest

with **325** Openings Starting This Week!



FORT OSAGE

with JANE MANNING
starring ROD CAMERON

ROD CAMERON
JANE MANNING
LOUIS LOMAX
MANNING LOMAX
LOUIS LOMAX

with **JANE NIGH** • **ROD CAMERON**
starring
Produced by Morris Ankrum

Produced by WALTER MIRISCH • Directed by Lesley Selander • Story and Screenplay by Dan Ullman • A Monogram Picture

COLOR BY CINECOLOR

LAWTON
SAPULPA
BROKEN ARROW
BRISTOW
PRIOR
ALTUS
EDMOND
CARNEGIE
ALVA
MADISON
KONOW
WOODWARD
COALBURN
WEATHERFORD
POND CREEK
CLAREMONT
CUSHING
HARTSHORN
SHAWNEE
WAGON MOUNTAIN
DRUMRIGHT
CHANDLER
FREDERICK
HEAVENER

FOR
with **JANE NIGH** • *Morris*
starring **R**
Produced by **WALTER MIRISC**
play by **Dan Ullman** • *A Mon*

OSA
CAMERON
arm • Douglas Kennedy • I
ected by Lesley Selander • Story
Picture
COLOR BY CIN

N	RIALTO	DALLAS
E	CENTER	CORPUS CHRISTI
B	RITA	LONGVIEW
L	SABINE	PORT ARTHUR
Y	KIRBY	HOUSTON
D	WORTH	FORT WORTH
I	GRANDE	BROWNSVILLE
O	LIBERTY	SHAMROCK
A	STAR	DUMAS
N	BOERGER	BORGER
N	LA VISTA	PAMPA
L	RITZ	WELLINGTON
N	PALACE	SUNRAY
N	WAGON WHEEL	SPEARMAN
J	ROGUE	LEFORS
T	ROYAL	HENRIETTES
N	NORTH CAROLINA	CHARLOTTE
O	BROADWAY	DURHAM
N	UPTOWN	RALEIGH
R	CAPITOL	ASHEVILLE
N	PLAZA	GREENSBORO
I	STATE	GOLDSDORO
H	WAYNE	WINSTON SALEM
V	STATE	SALISBURY
N	CENTURY	ELIZABETH CITY
X	LOEW'S STATE	WILLIAMSTON
BY	WATTS	WYNESBORO
L	PARK	OXFORD
VE	CAROLINA	HICKORY
IN	BUDDY	BESSEMER CITY
TER	CAROLINA	CHAPEL HILL
L	RICHMOND	ROCKINGHAM
NT	CAROLINA	ROCKY MOUNT
OE	STAR	FREMONT
IN	JOY	KINGS MOUNTAIN
OR	BOONE	BOONEVILLE
IL	MALCO	TENNESSEE
L	RITZ	MEMPHIS
ER	ACE	NASHVILLE
IN	BIJOU	NASHVILLE
ID	CAPITOL	CHATTANOOGA
ILL	RED BANK	CHATTANOOGA
ME	PARAMOUNT	JACKSON
JPE	VICTORY	SALISBURY
L	BONNIE KATE	ELIZABETHTON
ITY	ROXY	GAINESBORO
ITY	GEM	COVINGTON
VA	RICE	BROWNSVILLE
L	BITZ	DYERSBURG
RO	MUNFORD	MUNFORD
L	SOUTH CAROLINA	CHARLESTON
L	GARDEN	COLUMBIA
IN	CAROLINA	SPARTANBURG
VE	PALMETTO	ORANGEBURG
L	CAROLINA	LAURENS
LET	CAPITOL	BLACKSBURG
LEY	STAR	GREER
L	GRAND	LEXINGTON
L	CAROLINA	ABBEVILLE
UM	OPERA HOUSE	ARKANSAS
L	CENTER	LITTLE ROCK
EN	PARAMOUNT	HOT SPRINGS
JPF	MELINDA	TEXARKANA
OD	MALCO	FT. SMITH
ND	MELBA	MEMPHIS
ILLE	OZARK	FAYETTEVILLE
ALS	GEM	OSCEOLA
TER	JOINER	JOINER
OR	COTTON BOLL	LEFANTO
EE	PASTIME	WARREN
BE	SAEGER	HOPE
JRO	MOORE	MOORE
NNING	CAPITOL	PARAGOULD
LORIS	MALCO	CAMDEN
CONWAY	CONWAY	CONWAY
		JONESBORO
		DERMONT
		CROSSETT
		NEWPORT
		HALVERIN
		RECTOR
		STUTTGART
		DANVILLE
		BATESVILLE
		POCAHONTAS
		EL DORADO
		BOONVILLE
		STAR CITY
		MENA
		DELL
		TRUMAN
		LINCOLN
		OREENE
		GEARY
		STROUD
		VIAN
		HOBART

CLASSIFIED ADVERTISING

Fifteen cents per word, money-order or check with copy. Count initials, box number and address. Minimum insertion, \$1.50. Four insertions for the price of three. Contract rates on application. No borders or cuts. Forms close Mondays at 5 P.M. Publisher reserves the right to reject any copy. Film and trailer advertising not accepted. Classified advertising not subject to agency commission. Address copy and checks: MOTION PICTURE HERALD, Classified Dept., Rockefeller Center, New York (20)



HELP WANTED

DRIVE-IN THEATRE MANAGERS WANTED. Write P. O. BOX 230, Bowling Green, Ohio, giving full details of experience, etc.

HELP WANTED—AGENCY

MANAGERS' PLACEMENT SERVICE. Confidential nation-wide service placing qualified experienced managers and assistant managers. Inquiries invited from applicants and employers. MORGAN PERSONNEL AGENCY, 130 West 43rd St., New York City. Licensed by City of New York.

BOOKS

MAGIC SHADOWS—THE STORY OF THE ORIGIN of Motion Pictures by Martin Quigley, Jr., Adventure exploration of all the screen's history told in 191 crisp pages and 28 rare illustrations. Exciting reading for now and authoritative reference for tomorrow. A Georgetown University Press book. Price, postpaid, \$3.50. QUIGLEY BOOKSHOP, 1270 Sixth Ave., New York 30, N.Y.

RICHARDSON'S BLUEBOOK OF PROJECTION. Best Seller since 1911. Now in 7th edition. Revised to present last word in Sound Trouble Shooting Chart. Expert information on all phases of projection and equipment. Special new section on television. Invaluable to beginner and expert, \$7.25 postpaid. QUIGLEY BOOKSHOP, 1270 Sixth Avenue, New York 30, N.Y.

INTERNATIONAL MOTION PICTURE ALMANAC—the big book about your business—1951-52 edition. Contains over 12,000 biographies of important motion picture personalities. Also all industry statistics. Complete listing of feature pictures, 1944 to date. Order your copy today. \$5.00 postage included. Send remittance to QUIGLEY BOOKSHOP, 1270 Sixth Ave., New York 30, N.Y.

PRINTING SERVICE

WINDOW CARDS, PROGRAMS, HERALDS, photo-offset printing. CATO SHOW PRINTING CO., Cats N. Y.

THEATRES

WANTED TO RENT OR MANAGE THEATRE in Pennsylvania. Ready to run, 100 capacity. Write immediately. BOX 2639, MOTION PICTURE HERALD.

BUSINESS OPPORTUNITY

WILL TRADE MOTEL AND GARAGE FOR theatre. MAX GOLDBERG, Falmouth, Ky.

Defends Hollywood on Carlsen Bid Story

A vigorous defense of Hollywood, written by an exhibitor in reply to an editorial which praised Capt. Kurt Carlsen for refusing to "sell his soul" to the movies, was published on the Letters to the Editor page of *The News and Courier*, Charleston, S. C. last week. The paper's editorial praised Capt. Carlsen for resisting the "glamor" and the "Big Money" of Hollywood and de-

POSITIONS WANTED

PROJECTIONIST — SIXTEEN YEARS EXPERIENCE, wants connection. Available now. References. L. J. BATEMAN, 908 Court St., Portsmouth, Va.

THEATRE EXECUTIVE DESIRES TO MAKE new connection. Thorough knowledge of all phases of theatre operation. BOX 2640, MOTION PICTURE HERALD.

STUDIO EQUIPMENT

WANTED: 16MM and 35MM MOTION PICTURE production equipment. Send your listing for our liberal cash offer. We want Mitchells, Movias, Tripods, laboratory and editing equipment. See us first for best used equipment purchases. THE CAMERA MART, INC., 1845 Broadway, New York 23, N.Y.

MAKE YOUR OWN NEWSREELS—PRODUCE commercial shorts. Double reflector floodlights with stands \$49.50; 4 Maurer BM recording outfits from \$1495; Art Reeves 35mm recorder outfit \$1995; 35mm synchronous dubbing projectors \$495; wall single system 35mm Sound Camera, \$700 value, \$4250. Auricon CT70 professional Sound Camera \$495; Bridgematic Jr. automatic Developing Machine \$795. Everything for making pictures. Trades taken. 41 page catalog mailed. S. O. S. CINEMA SUPPLY CORPORATION, 604 W. 52nd St., New York 19.

USED EQUIPMENT

NEED ANYTHING? WRITE STAR! SIMPLEX rear shutter mechanism, rebuilt, \$237.50; RCA MI-9030 soundheads, used 4 months, \$675. pair; Simplex pedestal stabilizers \$18.50 pair; pair 1kw lamphouses and rectifiers, rebuilt, \$525; 2 unit electric ticket register, rebuilt, \$129.50; rewinders \$5.95 set. STAR CINEMA COMPANY, 441 West 50th St., New York 19.

DOCTOR S. O. S. HAS CURE FOR AILING B. O. Replace obsolete equipment with modern rebuilt like new projectors and sound. We have standard Super Simplex, E-7, Century projectors, RCA, and 4 Star Sound, high-intensity and 1 kw arcs, etc. Your old equipment can apply as deposit on time payment deal. S. O. S. CINEMA SUPPLY CORPORATION, 604 W. 52nd St., New York 19. Cable Sosound.

DRIVE-IN EQUIPMENT

BRENKERT MODEL A, HIGH-INTENSITY lamphouses complete, water coolers on positive holders, good condition, \$400 pr. P. O. B. Los Angeles. PACIFIC DRIVE-IN THEATRES, 141 So. Robertson, Los Angeles 48, Calif.

DRIVE IN TO S. O. S. DRIVE OUT WITH TOP values. Underground cable \$70 M. Complete dual projection and sound from \$1,595; in-car speakers \$15.95 pair, with junction box. Available on easy payment plan. Send for equipment list. S. O. S. CINEMA SUPPLY CORPORATION, 604 W. 52nd St., New York 19.

scribed the film capital as "a market place for souls." Albert Sottile, president of the Pastime Amusement Company, in his letter said the *News and Courier's* indictment smacked of "an uninformed and prejudiced mind." He quoted a front page story from London, saying promoters of all sorts and radio and TV people had besieged Capt. Carlsen and he asked: "Had it occurred to you that there are others besides Hollywood . . . that have manifested an interest in securing exclusive . . . rights for the story?"

NEW EQUIPMENT

ECONOMY MINDED EXHIBITORS ARE BUYING tempered Masonite marquee letters available in all colors: 4"-35c; 8"-50c; 10"-60c; 12"-85c; 14"-11.25; 16"-14.50. Flt Wagner, Adler, Bevelite signs. S. O. S. CINEMA SUPPLY CORPORATION, 604 W. 52nd St., New York 19. Cable Sosound.

IMPROVED PROJECTION—SOUND PAYS OFF. Flameproofed, fungusproofed plastic screen 39 1/2 sq. ft.; beaded 495c; reflectors 20% off; coated lenses \$100 pair; A-25A amplifier 25 watts w/monitor \$175; Tru-sonic 2-way speaker system \$249.50. S. O. S. CINEMA SUPPLY CORPORATION, 604 W. 52nd St., New York 19.

WESTINGHOUSE RECTIFIER BULBS \$5.75; film cabinets, shopworn, \$2.25 section; reels \$1.25; parts for Simplex 30% discount; photocells \$3.95; white supplex screens, 35c ft. STAR CINEMA SUPPLY, 441 West 50th St., New York 19.

SEATING

HAS BUSINESS RECEDED? RESEAT WITH these comfortable, low cost chairs; 700 American fully upholstered, spring seat, excellent condition \$3.95; 600 American 7-ply veneers, rebuilt, \$3.95; 500 Heywood panelback, metal lined spring cushion rebuilt, \$5.95. Many more—send for chair bulletin. S. O. S. CINEMA SUPPLY CORPORATION, 604 W. 52nd St., New York 19. Cable Sosound.

MR. THEATRE OWNERS! LINE 'EM UP AT your boxoffice again. As smart showmen, you know that seating comfort plays an important part in bringing regular movie-goers back into your theatre. Don't let them stay at home watching TV by neglecting the condition of your theatre chairs. We manufacture the finest new chairs and also rebuild and install all makes. Try some with our flexolated cushions. Serving large circuits and independent theatres all over assures you of satisfaction and low cost. EASTERN SEATING COMPANY, 138-13 Springfield Blvd., Queens, N. Y. Phone: LA. 8-3696.

BUSINESS BOOSTERS

COMIC BOOKS, AVAILABLE AS PREMIUMS, giveaways at your kiddie shows. Large variety, latest newsstand editions. COMICS PREMIUM CO., 4124 Greenwich St., N. Y. C. Publications for premiums (exclusively) since 1939.

BINGO DIE-CUT CARDS, 75 OR 100 NUMBERS, \$3.50 per thousand. PREMIUMS PRODUCTS, 339 W. 44th St., New York 18, N. Y.

NEW—SPACE RANGER WINGS—ASSORTED giveaways. Catalogue on request. HECHT, 3074 Park Ave., New York 51.

WANTED TO BUY

KIDDIE RIDES, ANYWHERE. CASH FOR bargains. Give details. F. C. SHAFER, Washington, Indiana.

Bogart Makes Tour of Loew New York Houses

Humphrey Bogart, co-star with Katharine Hepburn of United Artists' "The African Queen," was to make a series of personal appearances at 15 Loew's theatres throughout the New York metropolitan district on the evenings of February 7, 8 and 9. The tour will precede by a few weeks the Broadway premiere at the Capitol theatre of "The African Queen."

MANAGERS' ROUND TABLE



An International Association of Motion Picture Showmen — Walter Brooks, Director

A New Incentive for Better Showmanship

HOWARD DIETZ, vice-president and director of advertising, publicity and exploitation for Metro-Goldwyn-Mayer, has announced a contest for showmanship activities, beginning this month, which will distribute \$1,000 in prizes to managers creating the best campaigns for a designated attraction. Although the prizes will be awarded monthly, contenders will have approximately four months in which to enter their campaigns.

"The Promotion Prize of the Month" will be awarded to seven winners, the first to get \$500; the second to get \$250 and the next five runners-up to get \$50 each. The company will name the picture, each month, which the competition is to embrace, and for February, that picture is "Invitation"—an MGM picture released in the month. The contest on "Invitation" closes May 30th, and will be followed in sequence by other monthly contests, for at least six months and perhaps longer.

The incentive is clearly established and logical—Metro want you to get behind pictures that have showmanship opportunities—and display your skills. The director of the Round Table will be one of the industry judges and we hope that entries in MGM's contest will be double entries for the Quigley Awards. We like to see our members win substantial awards; that is our primary interest, and Quigley Award winners always win in the race for showmanship honors, all over the world.

When Si Seadler called us the other day to tell us the advance news of this upcoming competition, he asked if we felt there would be sufficient response to justify this generous offer of showmanship prizes on a monthly basis. We had only one comment—that Quigley Award contenders are always numerous enough to justify any incentive, and we welcome their chance to compete for honors as well as cash on the line. In our business, all progress forward comes as a result of meeting competition, and good managers do it 24 hours a day, seven days a week, the year around.

One small detail we offer to Si Seadler as

FEBRUARY DATES

February is full of dates for showmen, and while we don't believe that any showmen worthy of the name needs to be told, there are too many money-making opportunities in this short month to risk losing a single one.

The patriotic holidays, Lincoln's Birthday and Washington's Birthday, are always a cue for audience participation, especially among children and students. Boy Scout Week and National Heart Week are two good tieups with local groups, for sponsorship that helps your public relations program. This year, Valentine's Day has support in the fact that it's Leap Year.

"Brotherhood Week" comes this year, February 17th to 24th, but as this is written, not a line of material or other selling approach has crossed this desk from any responsible source. As usual, we will offer a special Quigley Award for the best campaign entered in this quarter for "Brotherhood Week" activities, but we regret the lack of preparation.

We have, in the Round Table, several who have been outstanding in "Brotherhood Week" activity—far and away beyond the rank and file across the country. These are Bill Hastings, at the RKO Orpheum theatre in Denver; Harry Wiener, now located as city manager for Schine's theatres in Oswego, N. Y.; Jerry Segal, formerly manager of the Strand theatre, Perth Amboy, N. J., and Dan Dandrea, now in Florida, whose skill in handling "Brotherhood Week" won them the special Quigley Award in nation-wide competition in the previous years.

a complimentary suggestion: Break up the awards between two kinds of situations, so there will be equivalent prizes for both large and small theatres, and don't permit the big fellow to monopolize the opportunity. There's more room at the grass roots.

Q Variety Club, Tent No. 35, in New York, will adopt P.A.L.—the Police Athletic League—as its "Heart" campaign for the year, and they couldn't have made a better choice. Variety Clubs in thirty-eight cities in the United States and Canada have their local "Heart" funds, and it is always a worthy enterprise, with a broad humanitarian purpose. The Police Athletic League operates in many places as a children's activity with the sponsorship of the Police Department. It will make a fine objective for Tent No. 35, in a city where the P.A.L. is vitally necessary, and important to health of body and soul.

We see plenty of interest in P.A.L. from all over the country. It is a natural for theatre tieups, and managers know how valuable the Police Department can be in building safety campaigns and other features of children's shows. In New York, there's no reason why neighborhood theatres in all the five boroughs can't go along with Variety Club.

Q Fox Midwest Theatres are conducting a "Presidential Poll" out Kansas way, and it seems to be highly popular with both patrons and press. The *Kansas City Star* gave it advance coverage and reports from Salina, Sedalia and other towns indicate the high degree of public interest. Elmer Rhoden has never been more enthusiastic over a promotional idea and he wants it done right. He has carefully edited a campaign book on the subject that is clear, concise and complete with accessories.

Advance posters, 11x14 cards for posting near the "polls" in the theatre lobby, and supplies of primary ballots have been sent to theatres, with special trailers from Filmmack. The ballots are handed individually to patrons by the manager or a trusted employee, and are not left around for "voting" by juveniles or over-zealous "repeaters." Watchers representing both political parties are assigned to their posts by county chairmen. Newspapers are quick to print the daily returns.

—Walter Brooks

IT'S ART



Nell Boardman, famous art director, and Edward C. Dowden, assistant advertising and publicity director for Loew's Theatres, cast eyes over entries in a competition for "An American in Paris."



Earl H. Arnold, manager of Fabian's Rialto theatre, Allentown, Pa., poses with the attractive group of hometown ballet dancers who helped in the promotion of "An American in Paris." The 64-ounce bottle of French perfume on display in the lobby would cost \$4,300 if on sale.



Jack Ebbesberger, manager of the Sheboygan theatre, Sheboygan, Wisc., conducted another of those art competitions for "An American in Paris" and had four contests going at the same time, for various age groups.



Famous paintings inspired by the circus and presented in New York City schools by the Board of Education, but really inspired by Lynn Farnol for "The Greatest Show on Earth."



Joan Caulfield, lovely star of "The Lady Says No," acted as a judge in the recent Press Photographers' Annual Awards competition, and it's obvious the lady didn't say "no."

MOTION PICTURE HERALD, FEBRUARY 9, 1952

'Phone Call' Was From a Press Agent

David L. Katz, new managing director of the Roxy theatre on Broadway, and his able advertising and publicity director, Isabelle Austin, are really having a time for themselves with the incoming attraction, "Phone Call From a Stranger" which opens this week. Not in a long time have there been so many exploitation ideas and possibilities packed into a picture title.

Isabelle has a crew of telephone operators down in the basement, calling everybody in the New York telephone book whose name is Winters (as in Shelley); Davis (as in Bette) Wynn (as in Keenan) etc., through the cast names. The voice says "This is a phone call from a stranger"—goes into a plug for the picture and then invites the party called to see the preview, because they have the same name. Which is reason enough, in the belief of 20th Century-Fox, who think that preview audiences make word-of-mouth advertising. They say this will result in the distribution of 3,000 guest tickets—half-a-house at the Roxy—which will pay dividends.

Also, in the lobby of the theatre, Dave Katz has made a deal with the New York Telephone Company that can be duplicated in a hundred towns. The telephone company puts up the complete display, at their expense, because "a phone call from a stranger" is their business, too. And Macy's will have double-truck ads in all the metropolitan newspapers—\$25,000 worth of newspaper space—to say that they also are interested in a "Phone Call From a Stranger."

Theatre Circuit Gives Generous Bonuses

Twelve hundred and sixty employees of Western Massachusetts Theatres received Christmas bonuses ranging from \$50 to \$2,000 each, from owner Samuel Goldstein, according to a front-page story in the Springfield, Mass., *Daily News*. The amount of withholding tax was added to each bonus check. Each of 26 theatres held a Christmas party, in addition to the big company dinner and special Christmas events in a number of hospitals.

Groucho Marx Gags Get Guest Tickets

Harold Heller, manager of the RKO Regent theatre, Grand Rapids, Mich., is using a pressbook contest to obtain typical Groucho Marx gags, as advertising for "Double Dynamite." Newspaper ad carries a picture of Groucho with Jane Russell, and an unfilled cartoon balloon waiting for wise cracks. "There's nothing like a good old Groucho Marx quip," we always say, and now we want you to say it, too.

MOVIE TIME, U.S.A.

Hugh S. Borland saw a newspaper advertisement which offered a booklet on gift-wrapping technique for 10¢—so he asked for 1,000 for free distribution in his theatre, and got them! No cost beyond screen credit. (The "S" stands for "Showman.")

Lou Cohen, manager of Loew's Poli theatre, Hartford, backed his candy stand with Kodachrome transparencies for "Quo Vadis" that spoke loudly in favor of the coming attraction.

Jagdeesh Chandra, general manager of Laxmi Talkies, Gheekanta Road, Ahmedabad, India, is a new member of the Round Table who promises us examples of exploitation from Bombay Province circuit theatres. He's looking forward to a trip to the U. S. A.

Henry L. Needles, veteran showman who recently ended 20 years association with the Warner Brothers, is bringing Hartford its first Art Theatre, with a program of foreign films, which he considers more exciting than the "long vacation" he had planned. Mrs. Estelle O'Toole will be the manager.

That's no gag, the big yellow tag that Paramount is putting on "Flame Proof" sawdust for the exploitation of "The Greatest Show on Earth." They don't want anybody eating it for breakfast, since it comes in all colors.

Leonard Tuttle, manager of the Interboro circuit's theatre at Little Neck, L. I., proud of the nice seasonal displays he obtained over the recent holiday period.

Jim McCarthy, manager of Warner's Strand theatre, Hartford, held an invitational preview of "Bright Victory" for newspaper and radio critics and representatives of local civic organizations, to obtain audience comment cards.

Sid Kleper, manager of Loew's College theatre, New Haven, sticking a "summons" under auto windshields, to report within 24 hours to see "The Sell Out."

The Palace in Dallas and the Hollywood in Ft. Worth hung passes for Columbia's "Ten Tall Men" on their marquee with one hook to the deal. Only a fellow at least 6 feet 7 inches tall could reach them. The management didn't say how it kept from going broke, as it is common knowledge that all Texans are at least 6 and a half feet tall.

Robert R. Myers, manager of the new Burbank theatre in San Jose, California, is literally "married" to show business. He met his wife when she was an usherette and he was assistant manager at the State theatre, and they were married on stage, on Valentine's Day, 1950.

Ted Rodis, manager of Skouras Grand theatre, in Astoria, L. I., used a mounted 24-sheet on "Two Tickets to Broadway" to demand attention for the coming attraction.

Leonard Tuttle, manager of the Interboro theatre in Little Neck, L. I., is mailing out invitations to attract new patrons, and 10,000 letters mailed within a 25-mile radius have created a lot of new business.

Don Tilzer, manager of Cloughton's Grove theatre, Coconut Grove, Fla., has a promotion lined up for every picture, to produce that profit at the box office.

Fred Curtice, manager of the Esquire theatre, Sacramento, Cal., an old Round Table member, and A-Mike Vogel, Universal exploiter, an old Round Table director, are collaborating on exploitation for the book.

Ralph Tully, manager of the State theatre, Portland, Me., launched "When World's Collide" on a new and startling "Wide Vision" screen.



Jim Cattell, manager of the Capitol theatre, Bellaire, Ohio, where we visited briefly during the world premiere of "My Favorite Spy"—sends us pictures of his simple but effective ballyhoo for "New Mexico" which he says had gratifying results at the box office. The ushers and the candy counter girl paraded the business section during rush hours and covered the basketball games.

OUR PERFORMANCE

A Report on Employee Relations

James R. Nairn, advertising and publicity director for Famous Players Canadian Corporation, Ltd., Toronto, brought us a summary of the results obtained by the distribution of their new booklet, "Our Performance," to employees, and the manner in which the operating staffs of 200 theatres across Canada have responded to this up-to-date deviation of the "suggestion box." The purpose was to establish a closer relationship between employees and executives of the company, and it was originally intended that the booklets would be reissued each month.

Follow-Up of Patron Service

The introductory pages carried the outline of theatre service described in the adjoining column on this page, but the rest of the pages were blank for employee's suggestions, to be filled in on a reciprocal basis, with suitable compensation for suggestions that make the grade. Ten district managers and two division managers were to see the books, and the finalists came up to Mr. Fitzgibbons himself for his attention and interest. But the response has been so great that the books will now be reissued each quarter, instead of monthly, for it isn't possible to attend to so many suggestions in any shorter time. Everybody is delighted with the new opportunity and the display of enthusiasm.

The interesting study is the outline of suggestions from employees, their status and their viewpoint. We purposely left this part of Mr. Fitzgibbons' recent survey of "Patron Service"—(MOTION PICTURE HERALD, December 22, 1951) until we could see a resume of the replies that came in. At random, let's examine some returns from Toronto suburban theatres. A candy attendant recommends changing the doorman to the center door and wins a cash prize. A cashier wants phonetic spelling of difficult star names so she can pronounce them. The assistant manager wants rubber tile in front of the candy bar, and probably has a good reason. An usherette wants an advance calendar of coming releases. (She knows her patrons want to know!) The cashier asks for "last times today" in closing ads. A candy girl wants a sanitary dispenser in the ladies room.

Doorman Gets Acquainted

A doorman wants passes for new residents so he will be acquainted with them. An usherette wants twin clocks on the box office to indicate starting and leaving time for each ticket buyer. A projectionist wants hostesses (maybe he gets lonesome!). The stage manager wants fire extinguisher drills. A doorman suggests newspaper ads in the same position each day—"Famous Players Corner" of the page. A candy girl wants two styles of uniforms (so she'll

have a change). The doorman asks for a "coke" dispenser for better service. Another of those eager candy girls wants a tray to circulate the waiting line. (Smart girl who deserved her prize.)

From the Maritimes comes a big report, and we cite for your attention: A cashier wants her phones installed for left-hand operation (and she knows!). A janitor thinks there should be colored lights to illuminate the draw curtains when closed (and how right he is!). A counter girl wants 5c popcorn for youngsters on Saturdays who haven't a dime to spend. The head usherette wants a signal light to alert the manager in the rear of the auditorium. A doorman wants a clock in the rear of the auditorium or over the candy bar for patrons who are leaving the theatre. A counter girl suggests slanting the counter for better display. A cleaner suggests new and better light fixtures. (The better to see dirt!) Another cleaner wants uniform smocks, so she will feel dressed up for her job. Another usher wants uniforms dry cleaned more often. The cashier asks for more comedies, and fewer dramas (the patrons tell her so!). A counter girl suggests an entrance to the manager's office away from the candy counter (we'll think that over!). Another counter girl wants zippers instead of buttons and sweaters to wear in winter, as protection against the cold.

It's a Fine Demonstration

An employee designated as "superintendent" wants postcard views of the unique theatre front to give away to patrons. An usher wants service stripes for years of service with the circuit. A projectionist wants a stenciled letter that all staff employees can mail to friends and folks regarding coming attractions, over their own signatures. An usher wants ticket books to say that the possession of a book doesn't by-pass the waiting line. A projectionist has invented a carbon saver and wants a color wheel to project effects on the stage drapes. A cleaner wants the wash rooms repainted twice as often. A superintendent has suggestions for reducing light bills. A projectionist wants free annual eye examinations.

We could go on for columns, but this is sufficient to show you the trend and style of employee suggestions over a large circuit. Employees turn in their books originally to the manager; and that was questioned because some said maybe the manager wouldn't pass along suggestions as received. But Mr. Fitzgibbons expressed a keen desire to meet any such manager, and said he would very soon be working for somebody else. The staff people now have confidence that their suggestion books go up the line, to district and division managers and to the president's office.

"To Improve Our Performance"

Service in a theatre is like a chain—if one link breaks the whole chain is useless. Here are some of the links which go to make up a chain of pleasing service for our patrons.

FRONT—The marquee and front are the "Stoppers"—the first impression your patrons have of you. Are the marquee letters in good condition? Are your feature titles attractively displayed and well lighted? Are the stills and posters arrestingly presented so that the patron is interested in what you are trying to sell?

CASHIER—She's the second important link in our chain, for if the cashier fails to please the ticket buyer, your theatre has made a bad impression that is difficult to erase. The cashier should be courteous under the most trying circumstances. She should be well groomed and should greet the patrons with a smile—always.

DOORMAN—The third important link in our chain. He should be courteous and helpful at all times. His uniform should be clean and well pressed. Patrons' first impression of our theatres is formed by the treatment they receive at the hands of our cashiers and doormen.

CANDY ATTENDANTS—Now the patron is inside your lobby. Are the refreshment bar attendants well groomed and attired in clean and neat uniforms? Are the refreshments we have to offer attractively displayed? Are we carrying the lines of bars, etc., most in demand?

MANAGERS AND ASSISTANTS—Are they on the floor to greet their patrons coming in and going out? Do they make every effort to attend to complaints and pay attention to the suggestions of our patrons?

USHERS—Another most important link in our service chain. Are their uniforms well fitting and pressed? Do they know how to meet the public and do they try to satisfy even the most difficult patrons? Have they been trained in their important jobs? No matter how beautiful our theatre or how outstanding our attractions, we've made a bad impression if our cashiers, doormen, managers and ushers—who are our direct contacts with the patrons—fail in their jobs.

PRESENTATION—Our job is by no means finished when the patron is escorted to his seat. How's the show? Is the sound too loud or too low? Is the screen properly lighted? Are the curtain close-ins smooth? How's the theatre—properly cooled in the summer and heated in the winter? Is the lighting restful? Are our seats in good condition? Are necessary repairs promptly reported to the manager? Are Famous Players "leaders" regularly used ahead of features? We should be proud to tell our patrons that "this is a Famous Players theatre."

REST ROOMS—Another vital link in our chain of service. Are they well kept and clean at all times? Are they regularly inspected? We can take a leaf from the book of gasoline service stations in the maintenance of our rest rooms.

ADVERTISING—Have you any suggestions for the improvement of newspaper advertising and exploitation? Your ideas in this field will be given careful consideration.

PATRONS' COMMENTS—Please pass on to us any comments from our patrons concerning our attractions, our presentations and our staffs. If we don't please our patrons, we'll all be in some other business!

Above are some things to look for to give you suggestion ideas—you can find many more.

Fox-Midwest Is Holding "Primaries"

Fox-Midwest Theatres has announced in Kansas City that it will conduct its own "presidential primaries" this month among its estimated 300,000 customers in 117 theatres in Kansas, Missouri, Illinois, Iowa and Nebraska.

Beginning Friday, February 1, all adults attending any of the designated theatres will be handed ballots bearing the names of the four leading contenders for the presidency as well as spaces for write-in candidates. After the nominees are selected, a run-off poll will be conducted beginning the week of February 15. Accumulative totals will be announced daily in each town and, as soon as they are available, state and territory totals will be announced at the Kansas City poll headquarters.

Theatre officials said that since winners in the primary are expected to be different in the various towns, runoffs will be conducted on a local basis. Returns from all the towns, they said, should give a good cross-section of the territory.

Participating in the poll will be 18 theatres in the Greater Kansas City area; 48 in 24 Kansas towns; 28 in 13 Missouri towns; 21 in 10 Illinois towns; three in three Iowa towns, and one in Nebraska.

Chamber of Commerce Applauds a Manager

The secretary of the Norwich, Conn., Chamber of Commerce has sent out a letter of appreciation for the public relations and showmanship ability of Joseph Boyle, manager of Loew's Poli theatre in Norwich. He says there are many occasions when the interests of the Chamber of Commerce and the theatre coincide, and he writes his thanks for an interested and co-operative theatre management.



Jack Sidney, publicity director for Loew's theatres in Baltimore, is decorated with the Silver Star medal for gallantry in action while serving in France with the 143rd Infantry Regiment, 36th (Texas) Division, during World War II. Col. Arthur L. Shreve, chief of the Maryland Military District, made the presentation.

MANAGERS' ROUND TABLE SECTION, FEBRUARY 9, 1952

Campaign Catalog



Here are only two panels out of four in the packet!

You've never seen anything like it. We may think, in film business, that we know all about "pressbooks"—but take a look at the "merchandising packet" put out by Libby Glass for its "circus" glassware in a tieup with "The Greatest Show On Earth." This cost a fortune, and is complete beyond any measure that we are modestly familiar with. It is aimed exclusively at the retail stores, the outlets where Libby Glass is sold over the counter, and the only thing it hasn't got (from our cursory examination of a threefold packet) is a reference to the motion picture theatre, down the street. But it's your job to button up that loophole.

There are newspaper ads and mats; radio scripts and spots; display materials and accessories, selling hints for dealers and distributors, in both quantity and quality. And this merchandise is not cheap, it sells for reasonably high prices and is extensively advertised in national magazines (all in a tieup with the Paramount picture). Sets of stills from the film are offered for the asking, for window and counter display, and there's a special folder to describe the display material and show how to set it up. No charge to stores who stock the goods in sufficient quantity. Some of Paramount's trade advertising for the Technicolor film is included.

Proofs of national magazine advertising, suitable for display, are in the package, and calendars to show when and where this advertising will break, through March, April, May and June. It is a graphic outline of how the retail trades will feel the impact of a national advertising campaign, often vague

and indefinite at the point of sale. Theatre managers may learn something from it.

The Libby people say the Cecil B. DeMille picture cost over \$4,000,000 and that retail stores better catch a ride on the publicity it will have across the nation. The reverse would be to say that exhibitors can also catch a ride on the vehicle provided by the merchandising tieup. We understand that thousands of retail stores have been supplied with the merchandising packet. Jerry Pickman and his staff at Paramount have laid the plans well to initiate cost-free advertising and cooperative benefits with your business neighbors. Now it's your move to see the merchants and solicit from them the benefits that will accrue.

The largest budget in fifteen years has been set up to exploit the eleven songs in Bing Crosby's forthcoming Paramount picture, "Famous," according to executives of Famous Music Corporation. The decision was reached after hearing the entire score in Hollywood and translating their enthusiasm into practical terms. Tunes were written by Leo Robin and Harry Warren; the picture stars Jane Wyman and Bing Crosby, with Elliott Nugent directing.

FILMACK	MAKES BETTER
	MAKES FASTER
TRAILERS	SPECIAL
TRY US AND SEE!	
CHICAGO 1327 S. Wabash NEW YORK 630 Ninth Av	

"What the Picture did for me"

Allied Artists

I WAS AN AMERICAN SPY: Ann Deorak, Gene Evans. Played this with "Bomba and the Elephant Stampedo," and here are two swell little shows from a small company whose product I dislained to play in the past. They will do business anywhere and make a swell combination. "Elephant Stampedo" was my bottom bill, but it has tremendous box office appeal. Pictures like these help an exhibitor assert his independence once in a while. I usually play top. "A" shows single bill.—Samuel Goldstein, Paxtang Theatre, Paxtang, Penna.

Columbia

ALL THE KING'S MEN: Broderick Crawford, Joanne Dru. This was a re-play for me and it carried through, as it is fine entertainment. It doesn't hurt, for several reasons, to re-play but show every now and then. It has a tendency to review the lustre of some of our stars who usually tarnish quite a bit after they make a real hit, reason being that the film companies usually present them immediately thereafter in several bad pictures. In this case, it helped Crawford and Dru, particularly with my audience. I used the following punch line in my ad: "Exposes Chicanery of Modern Mobsters." I had about ten people ask me what "chicanery" meant. This proves at least that some of our patrons read our ads. Played Tuesday, Wednesday, January 8, 9.—Samuel Goldstein, Paxtang Theatre, Paxtang, Penna.

BARFOOT MAILMAN, THE: Robert Cummings, Terry Moore. A fair picture with beautiful color and plenty of action. It is a better picture than I thought it would be. I expected it to be a comedy, but it isn't. This action picture should be good for small situations. Played Saturday, Sunday, Monday, January 26, 27, 28.—O. Fomby, Paula Theatre, Homer, La.

PICKUP: Beverly Michaels, Hugo Haas. Good story, nice picture for a double bill. Did average business in this small town. Played Friday, Saturday, January 18, 19.—Tom Poulos, Paonia, Paonia, Colo.

WHEN THE REDSKINS RODE: Jon Hall, Mary Castle. The kids will like this it has lots of action and lots of Indians. A little too fictional for grownups. Did the usual business in this small town. Played Friday, Saturday, January 18, 19.—Tom Poulos, Paonia Theatre, Paonia, Colo.

Metro-Goldwyn-Mayer

EXCUSE MY DUST: Red Skelton, Sally Forrest. One of the best Red Skelton pictures ever made. Bad weather out the box office, but this picture pleased both young and old, with enough action and laughs to keep the small fry howling with laughter, and plenty of reminiscing for the older folks. The old model cars in the race at the end of the picture were really something to bring back memories. Played Tuesday, Wednesday, September 25, 26.—Adaline H. Gawthrop, Linda Drive In Theatre, Palatka, Fla.

NIGHT INTO MORNING: Ray Milland, John Hodiak. A good picture which was well liked here. Did average business in this small town. Played Wednesday, Thursday, January 16, 17.—Tom Poulos, Paonia Theatre, Paonia, Colo.

SHOW BOAT: Kathryn Grayson, Howard Keel. We did average weekend business for fall. It is an excellent show piece, but we suffer from second-runners. In a small town, the cream often goes to the first run house, partly because of the ruling against letting your customers know you are going to play a picture until after it has played the first run house. In this particular case, my opposition even paraded their advertising in front of my theatre as my customers were leaving on the Saturday night before their playdate. Of course, it's a public road, but it's dirty just the same. Played Sunday, Monday, October 20, 22.—Adaline H. Gawthrop, Linda Drive In, Palatka, Fla.

STARS IN MY CROWN: Joel McCrea, Ellen Drew.—So much has been written about this fine picture

... the original exhibitors' reports department, established October 14, 1916. In it theatremen serve one another with information about the box office performance of product—providing a service of the exhibitor for the exhibitor. ADDRESS REPORTS What the Picture Did for Me, Motion Picture Herald, Rockefeller Center, New York 20.

EXTRA DIVIDENDS

To the Editor:

When I first sent in my reports to your "What the Picture Did for Me" section—or I should say *our* section—I was only attempting to repay to some extent the favors which others had been doing for me in the past. It also struck me that an exhibitor owes his industry something and that it is his duty to help his fellow exhibitors if he can. And so accepting my responsibilities, I put in some extra hours and tried to fulfill my obligation.

And listen!! Reading some of these reports is as pleasant as getting a letter from home.—SAMUEL GOLDSTEIN, Paxtang Theatres, Harrisburg, Pa.

that there isn't much to add. I played it second run to a good field in September, 1950 and immediately asked for a return date. Therefore, this was the third showing in our town. Many came to see it again who had seen it the year before and, all told, we did as well on this return engagement as we did on the earlier showing. Don't pass this up, and even if you have played it before, with a little advertising, it will do business again. Played Tuesday, Wednesday, October 23, 24.—Adaline Gawthrop, Linda Drive In Theatre, Palatka, Fla.

UNKNOWN MAN, THE: Walter Pidgeon, Ann Harding, Barry Sullivan. This picture was no good for my situation. Business far below average. Played Wednesday, Thursday, January 23, 24.—O. Fomby, Paula Theatre, Homer, La.

WESTWARD THE WOMEN: Robert Taylor, Denise Darcel. Excellent picture, but do not advertise it as a western, for you will under-sell the picture. Played to excellent crowd and patrons liked it. Played Sunday, Monday, December 16, 17.—Harrold Flemings, Majestic Theatre, Comanche, Texas.

Paramount

LAST OUTPOST, THE: Ronald Reagan, Rhonda Fleming. This was a good action picture in Technicolor that I hope to play again, as we were rained out with the edge of a hurricane. Numerous customers have asked if I would play it again as they were sorry to have missed it. Played Sunday, Monday, September 30, October 1.—Adaline Gawthrop, Linda Drive In Theatre, Palatka, Fla.

RKO-Radio

BLUE VEIL, THE: Jane Wyman, Charles Laugh-

ton.—Hollywood should make more of this type of picture. Everyone, including the children, enjoyed this, and the majority commented as they left the theatre that it was a wonderful motion picture and asked why Hollywood did not make more of this type. An exhibitor will not miss on this picture in any situation. Played Wednesday, Thursday, December 19, 20.—Harrold Flemings, Majestic Theatre, Comanche, Texas.

ON THE LOOSE: Joan Evans, Melynn Douglas.—The title is bad as it has sexy implications. The picture is a clean, beautiful, exciting, stimulating story with a message for every parent, and even for every teenager. If you can get them in, they'll love it. Worth any extra effort you expend. Let your minister or church leaders preview it. Played this with "The Guest," a thirty minute featurette on Tuesday, Wednesday, January 15, 16.—Samuel Goldstein, Paxtang Theatre, Paxtang, Penna.

Republic

ALIAS THE CHAMP: Robert Rockwell, Barbara Fuller.—This went over pretty well. The wrestling season is on among the schools in this area, so it drew the sports fans. Did regular business in this small town. Played Wednesday, Thursday, January 16, 17.—Tom Poulos, Paonia Theatre, Paonia, Colo.

Twentieth Century-Fox

PEOPLE WILL TALK: Cary Grant, Jeanne Crain, Hume Cronin.—A great cast and a grand show, but while "People Will Talk," people won't go for this show unless you have a very highbrow, intelligent patronage. Some of the lines in this were the sharpest I have ever heard. Here again is a show that I personally enjoyed but which was not popular with my patrons.—Samuel Goldstein, Paxtang Theatre, Paxtang, Penna.

SMOKY: Fred MacMurray, Anne Baxter.—Tried another double bill with "Flight to Mars" (Mon.) as the second feature. "Smoky," though a reissue, is real entertainment. Don't sell "Flight to Mars" short—it's got something, and there's a girl in it who plays the part of a "Martian." If that's what Mars is like, me for Mars. Incidentally, one of my customers upon emerging (and I use the word advisedly) said to me, "Pardon me, I would like a reservation on the next rocket ship. How soon does it leave?"—Samuel Goldstein, Paxtang Theatre, Paxtang, Penna.

United Artists

DESTINATION MOON: John Archer, Warner Anderson.—This picture drew a good crowd for one night, then fell off, although they liked it. Small town patronage. Played Sunday, Monday, Tuesday, January 13, 14, 15.—Tom Poulos, Paonia Theatre, Paonia, Colo.

TOM BROWN'S SCHOOL DAYS: John Howard Davies, Robert Newton.—This is an English made film, which immediately should put the "quietest" on it, but wait a minute. Let's not so hurriedly inter it with the other imported duds. U. S. made a big mistake in not going overboard on this one, as with a little push it would have been a top money grosser. It's sort of a combination "Tom Sawyer," "Huckleberry Finn" and "Great Expectations." The accent is imperceptible and in no way interferes with the magnificence of this fine production. Photography at its best, suspense and interest high and sustained throughout. When Tom and his small boy friend lick the big bully, you

(Continued on opposite page)

(Continued from opposite page)

will find out if your ceiling and walls need reinforcing. Play this anywhere. Go all out—you will disappoint no one, not even that lonely little cash box. Chances are you can play it first also, as the big shots have generally passed it by. Played Thursday, Friday, January 24, 25.—Samuel Goldstein, Paxtang Theatre, Paxtang, Penna.

Universal International

BEDTIME FOR BONZO: Ronald Reagan, Diana Lynn—This is a honey of a comedy, chuck full of good, clean humor. The customers were happy, and so was I. Universal was fair about terms, so that makes everybody happy on this one. The chimp is the star, and how they ever got him to do the things he does will have your customers talking. Word of mouth advertising helped this, too, for the second night was better than the first. Played Thursday, Friday, October 25, 26.—Adaline Gawthrop, Linda Drive Theatre, Palatka, Fla.

Warner Bros.

STARLIFT: Doris Day, Ruth Roman and All Star Cast—Grand musical entertainment with lots of good comedy, and very timely. Played it on Christmas day to an excellent crowd. Played Tuesday, December 25.—Harold Flemings, Majestic Theatre, Comanche, Texas.

Shorts

Metro-Goldwyn-Mayer

PUTTIN' ON THE DOG: Gold Medal Reprint Cartoon—In a big way putting on the dog! Good.—Francis Gill, Paonia Theatre, Paonia, Colo.

Twentieth Century-Fox

GUEST, THE: Featurette—This is based on a story by Tolstoy that will renew your faith in your fellow men and your Maker. If your audience has any understanding, it will add a lot to your program. Plug it in your advertising—tell your patrons about it. This short breeds nothing but good will and is movie entertainment as entertainment should be.—Samuel Goldstein, Paxtang Theatre, Paxtang, Penna.

Universal International

TOMMY DORSEY AND HIS ORCHESTRA: Name Band Musicals—Congratulate Tommy Dorsey and his band for me for his latest twenty minute short. It was a honey—it was a knockout. No disc jive. The Dorseys know the score—what a hit! Let's have more bands with latest songs. It takes merchandise to satisfy the customer. Television star appearances don't mean a thing. Played this with "Little Egypt."—Moe Barney, Barney's Theatre, Petersburg, Va.

Warner Bros.

LINCOLN IN THE WHITEHOUSE: Technicolor Special—Outstanding in every way. Give it your best playing time.—Rowell Brothers, Idle Hour Theatre, Hardwick, Vermont.

OUR NEIGHBOR NEXT DOOR: Technicolor Special—I have just seen this short subject and feel it was one of the finest I have had the privilege of seeing in a long time, especially due to the fact that it was all about Canada. It was most instructive and a fine gesture on the part of an American firm. It is worthy of playing in every theatre in Canada, and I, for one, give it my most hearty endorsement. If there are any awards for short subjects, I would say this short surely deserves one.—Harland Rankin, Rankin Enterprises, Chatham, Ont., Canada.

Boy Scouts Take Over Theatre Staff Jobs

In celebration of Boy Scout Week, local Scouts will take over all jobs at Walter Reade's Strand theatre, Perth Amboy, N. J., on Lincoln's birthday, February 12th. City manager William Lavery and theatre manager Frank Sinatra have arranged with the Scout Council to place Honor Scouts in all positions for the day, and they will serve as manager, assistant manager, cashier, ushers, doorman and even in the projection booth, under the supervision of regular employees. The stunt, which has enthusiastic support from the Scout Council, has already paid off in good public relations.

Short Product in First Run Houses

NEW YORK—Week of Feb. 4

CAPITOL: Songs of the Campus...RKO Radio
Triple Trouble (Tom & Jerry)...MGM
Fishing Feats (Pete Smith)...MGM
Feature: Lone Star...MGM

CRITERION: Raccoon Dog...RKO Radio
Feature: I Want You...RKO Radio

GLOBE: Vegetable Vaudeville...Paramount
I Cover Everglades...Paramount
Feature: When Worlds Collide...Paramount

MAYFAIR: Ring for Roberta...Paramount
Feature: Sailor Beware...Paramount

PARAMOUNT: Ambulance Doctor (This Is America)...RKO Radio
Audrey, the Rainmaker (Noveltoon)

Feature: Las Vegas Story...Paramount
RKO Radio

RIVOLI: Sloppy Jalopy...Columbia
Feature: Decision Before Dawn...20th-Fox

ROXY: Prehistoric Perils...20th-Fox
Hide and Shriek...Manogram
Feature: Phone Call from a Stranger...20th-Fox

WARNER: Lighter Than Air...Warner Bros.
I Was't Play...Warner Bros.
Feed the Kitty...Warner Bros.
Feature: The Big Trees...Warner Bros.

CHICAGO—Week of Feb. 4

CHICAGO: Gymnastic Champions...Columbia
Feature: Westward the Women...MGM

ESQUIRE: Symphony in Slang...MGM
Here Comes the Band...RKO Radio
Feature: The Light Touch...MGM

ROOSEVELT: Eddie Condon's...Columbia
Feature: Wild Blue Yonder...Republic
Feature: Drums in the Deep South...RKO Radio

UNITED ARTISTS: Candid Mike Number 3...Columbia
Feature: Elopement...20th-Fox
Feature: The Lady Pays Off...Universal

ZIEGFELD: Shipyard Symphony...20th-Fox
Feature: Tales of Hoffmann...Loptor

P. R. At the Local Level

William F. Brown, manager of the Park and Greendale theatres, Worcester, Mass., gives a description of his series of children's shows, and says he believes that more could be done for our industry by proper handling of public relations at the local level than all the high salaried men in Hollywood could accomplish. He feels that every theatre manager should put in this effort, regardless of monetary gain, for the good will.

His suggestion is that managers should first contact the Better Films Council, and they in turn will approach the school author-

ities. If there is no Film Council, start with the Parent-Teachers. His programs are sponsored by both organizations, plus the Worcester Art Museum, the Council of Mothers Clubs, the Free Public Library and the Parochial School System. The program has an underline, "Approved for release by Thomas F. Power, Supt. of Schools," and the Rev. John J. O'Brien, Supt. of Diocesan Schools.

Rewards Newspaper Carriers

Adam Goetz, manager of the Hippodrome theatre, in Baltimore, issued special complimentary tickets to the carriers who operate Baltimore News-Post and Sunday American delivery routes. The good will gesture was much appreciated, and 1,400 news boys attended a gala Christmas Show.

Good sound is
good showmanship

Voice of the Theatre

REG. TRADE MARK

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LANSING CORPORATION

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New York 13, N.Y.
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Beverly Hills, Calif.

A LIMITED NUMBER ARE STILL AVAILABLE FROM THEATRE SUPPLY DEALERS

INDEPENDENT FILM BUYERS REPORT ON PERFORMANCE

Film buyers of independent circuits in the U.S. rate current product on the basis of its performance in their theatres. This report covers 110 attractions, 4,508 playdates.

Titles run alphabetically. Numerals refer to the number of engagements on each attraction reported. The tabulation is cumulative. Dagger (†) denotes attractions published for the first time. Asterisk (*) indicates attractions which are listed for the last time.

EX means Excellent; AA—Above Average; AV—Average; BA—Below Average; PR—Poor.

THE FILM BUYER'S RATING

	EX	AA	AV	BA	PR
Across the Wide Missouri (MGM)	25	80	11	1	—
Adventures of Captain Fabian (Rep.)	—	—	4	1	1
An American in Paris (MGM)	12	38	13	17	7
Angels in the Outfield (MGM)	1	11	45	38	9
Anne of the Indies (20th-Fox)	—	8	20	21	10
Bannerline (MGM)	—	—	3	3	13
Barefoot Mailman, The (Col.)	3	10	10	—	1
Behave Yourself (RKO Radio)	—	4	21	19	12
Blue Veil, The (RKO Radio)	16	35	13	1	—
Bright Victory (U.I.)	—	1	3	2	5
Callaway Went Thataway (MGM)	2	2	10	3	4
Captain Horatio Hornblow (W.B.)	17	28	35	23	8
Cave of the Outlaws (U.I.)	1	5	4	3	3
Christmas Carol, A (U.A.)	—	—	3	—	4
Cimarron Kid, The (U.I.)	—	23	1	1	—
Close To My Heart (W.B.)	—	14	22	10	4
Come Fill the Cup (W.B.)	—	—	6	14	19
Crosswinds (Para.)	1	9	22	7	2
Darling, How Could You! (Para.)	—	1	—	15	9
David and Bathsheba (20th-Fox)	49	14	3	1	—
Day the Earth Stood Still, The (20th-Fox)	2	20	34	33	6
Decision Before Dawn (20th-Fox)	—	1	5	2	—
Desert Fox, The (20th-Fox)	4	31	37	13	2
Detective Story (Para.)	1	14	10	7	2
Distant Drums (W.B.)	20	8	2	1	—
Double Dynamite (RKO Radio)	—	—	1	8	1
Drums in the Deep South (RKO Radio)	—	3	7	6	1
Elopement (20th-Fox)	—	7	5	13	1
Five (Col.)	—	2	3	—	—
Fixed Bayonets (20th-Fox)	1	5	10	6	—
Flame of Araby (U.I.)	—	9	3	2	—
Flight to Mars (Mono.)	2	2	3	—	—
Flying Leathernecks (RKO Radio)	16	36	27	15	—
Force of Arms (W.B.)	—	6	35	35	14
Fort Defiance (U.A.)	—	3	4	—	—
Girl on the Bridge (20th-Fox)	—	—	—	3	1
Golden Girl (20th-Fox)	—	5	21	25	14
Golden Horde, The (U.I.)	1	9	23	22	9
Harlem Globetrotters, The (Col.)	1	1	1	1	—
Here Comes the Groom (Para.)	16	35	40	8	19
Honeychile (Rep.)	—	3	6	2	2
Hong Kong (Para.)	—	1	1	2	—
Hotel Sahara (U.A.)	—	—	1	2	2
I'll Never Forget You (20th-Fox)	—	—	10	2	1
I'll See You in My Dreams (W.B.)	—	14	6	—	—
It's a Big Country (MGM)	—	—	—	6	—
Jim Thorpe—All American (W.B.)	—	6	29	32	9
Journey Into Light (20th-Fox)	—	—	1	1	3
Lady and the Bandit, The (Col.)	—	—	—	—	4
Lady From Texas, The (U.I.)	—	1	17	11	4
Lady Pays Off, The (U.I.)	—	2	5	11	2

	EX	AA	AV	BA	PR
Let's Make It Legal (20th-Fox)	—	2	14	21	9
Light Touch, The (MGM)	—	—	1	3	4
Little Egypt (U.I.)	1	8	21	9	11
Love Nest (20th-Fox)	—	1	12	18	21
Magic Face, The (Col.)	—	—	4	1	1
Man in the Saddle (Col.)	—	3	3	3	3
Man With a Cloak (MGM)	—	1	1	15	20
Mark of the Renegade (U.I.)	—	—	11	11	10
Meet Me After the Show (20th-Fox)	4	26	60	13	1
Millionaire for Christy, A (20th-Fox)	—	4	12	40	19
Mob, The (Col.)	—	4	10	17	4
Mr. Belvedere Rings the Bell (20th-Fox)	9	17	33	40	10
Mr. Imperium (MGM)	—	—	1	6	21
My Favorite Spy (Para.)	6	10	11	4	—
Never Trust a Gambler (Col.)	—	—	—	1	3
No Highway in the Sky (20th-Fox)	—	1	7	26	23
Painting the Clouds With Sunshine (W.B.)	1	30	45	41	3
†Pandora and the Flying Dutchman (MGM)	—	2	2	—	—
*Peking Express (Para.)	1	4	8	14	16
People Against O'Hara (MGM)	1	3	11	44	17
People Will Talk (20th-Fox)	1	17	35	38	5
Pickup (Col.)	—	14	7	3	7
Place in the Sun, A (Para.)	11	50	18	2	—
Racket, The (RKO Radio)	4	11	9	5	17
Raging Tide, The (U.I.)	—	1	3	10	4
Red Badge of Courage, The (MGM)	—	5	12	7	6
Reunion in Reno (U.I.)	—	1	4	3	11
Rhubarb (Para.)	—	10	27	24	7
Rich Young and Pretty (MGM)	2	31	60	28	2
Saturday's Hero (Col.)	—	17	28	20	7
Secret of Convict Lake, The (20th-Fox)	4	19	19	8	1
Silver City (Para.)	—	2	18	6	3
Slaughter Trail (RKO Radio)	—	—	4	4	5
Starlift (W. B.)	2	20	30	12	4
Strange Door, The (U.I.)	—	—	—	4	1
Streetcar Named Desire, A (W.B.)	9	3	—	1	—
Strip, The (MGM)	1	—	20	22	12
Submarine Command (Para.)	—	8	16	13	5
Sunny Side of the Street (Col.)	—	5	8	—	—
Tall Target, The (MGM)	—	—	7	7	12
Tanks Are Coming, The (W.B.)	1	17	30	14	23
Tembo (RKO Radio)	4	—	—	—	—
Ten Tall Men (Col.)	—	12	4	—	—
Texas Carnival (MGM)	17	64	17	—	—
That's My Boy (Para.)	47	44	18	7	—
*This Is Korea (Rep.)	—	—	3	—	1
Thunder on the Hill (U.I.)	—	3	13	10	10
Tomorrow Is Another Day (W.B.)	—	—	5	2	7
Too Young to Kiss (MGM)	2	36	33	4	—
Two Tickets to Broadway (RKO Radio)	1	12	25	3	—
Unknown Man (formerly Behind the Law) (MGM)	—	—	—	7	4
Warpath (Para.)	—	2	47	18	6
Weekend With Father (U.I.)	—	4	6	2	1
Well, The (U.A.)	—	5	2	1	2
Westward the Women (MGM)	3	10	4	—	—
When Worlds Collide (Para.)	1	4	17	15	15
*Whistle at Eaton Falls, The (Col.)	—	—	—	5	3
Wild Blue Yonder (Rep.)	3	8	7	3	—
You Never Can Tell (U.I.)	—	1	4	4	7

The Product Digest

Viva Zapata!

20th-Fox—Blood, Power and Love

This is a story of power, told with powerful intensity, of a man who wielded it albeit reluctantly, was tempted by it, refused it, had it forced upon him, and in the end died of it. Fittingly, it is told in terms of dramatic power, starkly, realistically, as merciless as the Mexican sun.

From an original by John Steinbeck, who drew his material from the tragic and tangled pages of modern Mexican history, Darryl F. Zanuck has fashioned as compelling a drama as has come out of Hollywood in many a day. With that for a start, Marlon Brando, on the screen for the full 113 minutes of the picture, gives a taut, measured, nerve-tight performance as Emiliano Zapata, leader of the Indian peons of the State of Morelos, who as the Zapatistas were a thorn in the side of a succession of dictators from Diaz, through Madero, Huerta and Villa to Obregon.

Part of this high tension must be attributed to the direction of Elia Kazan, with his genius for detail and over-all effect, a genius which exhibits itself in the performances of the supporting cast, principally Jean Peters, Anthony Quinn and Joseph Wiseman. The music direction by Alfred Newman and the photography by Joe MacDonald cannot be overlooked in the catalogue of the production's virtues.

The mood of a tragic moment of history and of the struggle for freedom and justice is set from the very beginning with a main title written in blood on an adobe wall. From there it moves to Zapata as a sullen young man protesting to President Diaz the seizure of land traditionally cultivated by his Indian ancestors. Outlawed as a result of a fight with police precipitated by an attempt to verify the boundaries of the disputed land, he is tempted to join revolutionary forces directed by Francisco Madero. However, prompted by love for Jean Peters, daughter of a prosperous merchant, he surrenders and is pardoned.

Goaded again by the sight of injustice and tyranny, he fights the Rurales to release an old man they have taken prisoner, and outlawed again, he organizes a peasant army. From there his path is that of the reluctant leader who, desiring only justice for his people in the way of land reform, becomes involved with a series of military juntas and personal dictators who seize power with promises of justice, then turn their victories to evil ends.

Throughout, the camera concentrates on the personal tragedy of the man himself, his desire for peace and a contented life with his young wife in conflict with his sense of justice and the pressure to lead his people, the hard deeds to which he is led, the execution of his best friend and adviser as a traitor, the death of his brother who follows the path of the dictators, and his own final betrayal, ambush and death.

The wealth of material leads to a certain episodic quality in the production and to the need for compressing the explanation of the

place of various historic incidents and characters in the story, qualities which may militate against unreserved applause by all audiences. To balance that, showmen have available the most extensive and some of the strongest exploitation material ever to surround a film.

Seen in a projection room. Reviewer's Rating: Excellent.—JAMES D. IVERS.

Release date, March, 1952. Running time, 113 minutes. PCA No. 15345. Adult audience classification.

Zapata	Marlon Brando
Josela	Jean Peters
Eufemio	Anthony Quinn
Fernando	Joseph Wiseman
Don Nacio	Arnold Moss
Pancho Villa	Alan Reed
Soldadera	Margo
Madero	Harold Gordon
Pablo	Lou Gilbert
Mildred Dunnoch	Frank Silvera
Ames, Bernie Gouter, Frank de Kova, Joseph Granby, Pedro Regas, Richard Garrick, Fay Roope, Harry Kingston, Ross Bagdasarian, Leonard George, Will Kuluva, Frenanda Eliscu, Abner Biberman, Phil Van Zandt, Lisa Fusaro, Belle Mitchell	

Rancho Notorious

RKO-Fidelity—Colorful Western

Here is a picture which exhibitors should have fun selling. It's got just about everything that goes to make top-notch, Western-style entertainment; a solid trio of stars, Marlene Dietrich, Arthur Kennedy and Mel Ferrer; an action-packed story of love, hate and revenge; beautiful settings photographed in color by Technicolor; pace and suspense.

"Rancho Notorious" records a folk legend within the framework of a haunting western ballad, "Legend of Chuck-a-Luck," which begins to tell the story as the credits are flashed on the screen and returns to the sound track from time to time to highlight the action and create just the right mood for a tale of love and woe.

The major portion of love and woe is experienced by Kennedy, a doomed cow puncher, whose fiancée is murdered in a holdup a week before their marriage. Vowing vengeance, Kennedy sets off to roam the west in search of the murderer. It's a lonely, single-minded pursuit which eventually puts him on the trail of a legendary *femme fatale*, Miss Dietrich, a few of whose past exploits are told in brief, amusing flashbacks which build nicely toward her eventual appearance as mistress of a desperado's hideout, Chuck-a-Luck.

Here Kennedy is forced to romance Miss Dietrich to find out the identity of the murderer, a small-time crook also hiding out at the rancho. Watching all this is Kennedy's part-time pal, Ferrer, a cool gunman who has been the lady's great good friend for many years. The thieves fall out in a bloody climax, during which Kennedy fulfills his vow and Miss Dietrich dies in soul-cleansing fashion shielding

Ferrer from a stray bullet. As the ballad comes to a close, Kennedy and Ferrer ride slowly off to the badlands, their black passions spent, to the accompaniment of the mournful guitar.

Kennedy's portrait of the snarling, monomaniacal cow puncher is always forceful and believable. Miss Dietrich, who gets to sing several songs, has never been seen to better advantage, playing a lady whose past includes riding a white horse up the steps to the mayor's office. Ferrer also makes an interesting study of the quick-drawing but off-beat outlaw. The supporting cast is uniformly good, including William Lee who sings the rufel soundtrack commentary. As it should be with a folk legend, Fritz Lang has directed everything a little larger than life—the fist fights, the crimson bullet wounds, the marksmanship of its heroes and the seductive abilities of its heroine. Howard Welsh produced from a screenplay by Daniel Taradash and a story by Sylvia Richards.

Reviewed at New York screening room. Reviewer's Rating: Very Good.—VINCENT CANBY.

Release date, March, 1952. Running time, 89 minutes. PCA No. 15331. General audience classification.

Altar Keane	Marlene Dietrich
Vern Haskell	Arthur Kennedy
Frenchy Fairmont	Mel Ferrer
Gloria Henry, William Frawley, Lisa Ferraday, John Raven, Jack Elam, George Reeves, Frank Ferguson, Francis McDonald, Dan Seymour, John Kellogg, Rodric Redwing, Stuart Randall, Roger Anderson, Charles Gonzales, Felipe Turich, Jose Dominguez, Stan Jolley, John Doucette, William Lee	

The Big Trees

Warner Bros.—Timber

This outdoor action picture, starring Kirk Douglas and photographed in beautiful color by Technicolor, is lusty and brawling, with a screen play that contains probably the oldest clichés in the film business—everything from a runaway train stopping at the edge of a wrecked trestle to a fight at the edge of a cliff.

The astute exhibitor, however, especially if his clientele includes a good portion of the younger element, will probably find this a profitable picture because its star is popular and the story line is easy to follow. Douglas, who plays an unscrupulous logging operator, has Patrice Wymore and Eve Miller vying for his affections.

Douglas' main love is money, and he isn't too fussy what means he uses to make it. After talking his way out of a jam with his men, who haven't been paid in weeks, he shows up in California intent on plotting to take over the land from the settlers. Douglas' object is harvesting the giant California redwood trees.

A religious sect already settled on the land, is opposed to the destruction of the trees out not believing in physical force, permits Douglas and his men to use legal loopholes to acquire the territory. Meanwhile, another group is trying to outfox Douglas.

Trouble develops as the forces clash, and caught between both sets of villains is the religious sect. After a number of his friends are

(Continued on following page)

SHOWMEN'S REVIEWS ADVANCE SYNOPSIS THE RELEASE CHART

(Continued from preceding page)
killed, Douglas becomes convinced that he is on the wrong track and decides to help the sect keep their land. From that point on, the screen is filled with action as Douglas, now helping the sect, dynamites dams and flexes his muscles to see that justice triumphs, as it inevitably does.

Louis F. Edelman, the producer, and Felix Feist, director, pull out all stops in making "The Big Trees," a picture replete with exciting action.

Douglas is fine as the smooth-talking timber boss without scruples, and Miss Wymore as his flashy girl friend is adequate for what she has to do. Miss Miller, as the daughter of the sect's elder, is the lucky girl who wins Douglas' affections. The screenplay by John Twist and James R. Webb is from a story by Kenneth Earl.

Reviewed at the Warner screening room in New York. Reviewer's Rating: Good.—CHARLES J. LAZARUS.

Release date, March 29, 1952. Running time, 89 minutes. PCA No. 15180. General audience classification.

Jim Fallon Kirk Douglas
Alexa Chalkwick Eve Miller
Daisy Fisher Patrice Wymore
Yukon Burns Edgar Burns
John Archer, Alan Hale, Jr., Roy Roberts, Charles Meredith, Harry Gording, Ellen Corby

Love Is Better Than Ever

MGM—No Business Like It

This is a comedy about show business—the professional and amateur aspects of it. Starring Larry Parks and Elizabeth Taylor, it is a pleasant and frothy concoction, with a light, humorous script that does not strain credulity.

Exhibitors, conscious of the need for product that will satisfy all age groups, will also be happy to know that this is fine family entertainment with a good portion of the picture given over to a satirical takeoff on dancing schools which cater to "talented" youngsters. Some of the scenes of the future dancing stars taking lessons offer some of the funniest moments in the film.

Directed and produced with a light touch, respectively, by Stanley Donen and William H. Wright, "Love Is Better Than Ever" has Parks as a successful theatrical agent on Broadway, who does his business in a restaurant booth and is rarely found further away from his habitat than the Polo Grounds.

Parks finds himself in a small city near New York, where he has gone to straighten out some difficulty a couple of his clients are having with the manager of the theatre where they are playing. Miss Taylor comes into the story as the prim and proper dancing school operator, who has been trying to buy material from Parks' clients. The girl and the agent meet again in New York, where she is attending a dancing teachers' convention. Romance develops when he takes her to all the gay spots. She tells him how nice it would be to be married to him, and he gets scared, since as a Broadway character, he feels he should have no part of wedded bliss.

The remainder of the film occupies itself with Miss Taylor and her parents trying every kind of trick to snare Parks into a marriage. There are slapstick and tunny lines, and a little mayhem results before everything is straightened out to everyone's satisfaction. In the usual MGM manner, the production is slick and polished in all its aspects.

Parks and Miss Taylor work nicely together and they are supported by a competent cast including Josephine Hutchinson, Tom Tully and Ann Doran. The screenplay is by Ruth Brooks Flippin.

Reviewed at the MGM screening room in New York. Reviewer's Rating: Good.—C. J. L.

Release date, March, 1952. Running time, 81 minutes. PCA No. 15119. General audience classification.
Ted Parker Larry Parks
Anastacia Macalloy Elizabeth Taylor
Mrs. Macalloy Josephine Hutchinson
Mr. Macalloy Tom Tully
MRS. LEVON Ann Doran
Elinor Donohue, Kathleen Freeman, Doreen McCann, Alex Gerry, Dick Wessel

Retreat, Hell!

Warner-U.S.—Marines in Korea

With the memory of the marines' heroic stand in North Korea still fresh in mind, and while the guns still speak in that embattled country, Milton Sperling has written and produced the story of the 1st Marine Division's fighting withdrawal from the Chosin Reservoir back in December, 1950. Those were the days when the Chinese Communists first entered the struggle.

Told in conventional fashion, and possibly handicapped by a lack of long-range perspective, this is a tale of heroism and bravery, of a fighting spirit that will not succumb even under the most trying conditions. Men die and are wounded and suffer from the bitter cold as the Division first fights its way up close to the Manchurian border and then starts the long and bloody retreat to the sea.

To give his film the documentary flavor, Mr. Sperling and director Joseph H. Lewis have interwoven the action with a good deal of documentary footage, starting from the early phases of the Marine training to the roar of the guns and the zooming of attacking planes. While this results in a very realistic impression, it also tends to give the theatrical sequences something of an artificial flavor.

Mr. Sperling and Ted Sherdeman wrote the screenplay which stars Frank Lovejoy as the battalion commander, Richard Carlson as a Marine reserve captain, Rusty Tamblyn as a youthful enlistee and Anita Louise as Carlson's wife. Lovejoy does a convincing job as the Marine officer and the rest of the large cast perform adequately within the limitations of the script.

A United States Pictures Production, "Retreat, Hell!" should delight the action fans. As a war picture and a record of personal heroism it pays glowing tribute to the Marine Corps and its men. Photography of the attacks by masses of Chinese infantry is impressive and their ensuing slaughter from the Marines' guns is frightening to behold.

There is little to the story itself. It tells of the training of the men, the Inchon landing, the fighting trek to the Chosin Reservoir and the 65-mile retreat through "Nightmare Alley." The reaction of individual marines to combat is illustrated in various episodes and so is their pride in their unit.

Seen at the Warner Brothers screening room in New York. Reviewer's Rating: Good.—FRED HUFT.

Release date, February 21, 1952. Running time, 98 minutes. PCA No. 15563. General audience classification.

Steve Corbett Frank Lovejoy
Paul Hansen Richard Carlson
Jimmy McDermid Rusty Tamblyn
Ruth Hansen Anita Louise
Sgt. Novak Ned Young
Lamont Johnson, Robert Ellis, Paul Smith, Peter Ortiz, Dorothy Patrick, Mort Thompson, Joseph Keane

Aladdin and His Lamp

Monogram—Arabian Nights in Color

Producer Walter Wanger's special talent for filming a fantasy in such a way as to reap a fantastic exhibition profit—as per the records run up by his "Arabian Nights" and pictures in kind turned out during his Universal period—is given full exercise again in this telling in Cinecolor of the tale of Aladdin and his magic lamp. The trick in a narrative undertaking of this kind is to depict the incredible in a fashion that makes it credible, and although few producers have it (or few writers, for that matter) or keep it long, it has always been a staple in the Wanger bag.

In this picture, as in the others, plausibility is all but thrown overboard in the first few seconds of the first scene, which expeditious device frees the audience imagination to race the swift story from each peak or pit on to the next higher or deeper one until the necessary end. It's always been a characteristic of this type of picture that the public likes it so much better than the trade does that the business done always astounds the experts.

The Aladdin story itself is so well known

in general outline that it needn't be gone into here beyond mentioning that this version, with script by Howard Dimsdale and Millard Kaufman, is somewhat freer and a good deal faster than most of its predecessors. The plot gives it more mileage, geographically, and it clocks more action and less dialogue to the running minute than is standard in this field of fiction. Production-wise, it keeps a large and colorfully costumed cast constantly moving, against ornate interiors or expansive exteriors and mixes a few exciting killings and romantic interludes with its feats of magic and legerdemain. Aladdin beats the evil genie and gets the princess, of course, but the odds are tougher than usual.

Patricia Medina as the princess is an appropriate eye-fall, backed by a retinue of the same, and John Sands as Aladdin has the physique required to run out a script that might have winded the first Fairbanks. Richard Erdman, John Dehner, Charles Horvath and Billy House are the standouts in the supporting cast.

Ben Schwab as the associate producer, and Lew Landers provided spirited direction.

Reviewed at the studio. Reviewer's Rating: Very Good.—WILLIAM R. WEAVER.

Release date, February 4, 1952. Running time, 67 minutes. PCA No. 15348. General audience classification.

Jasmine Patricia Medina
Aladdin John Sands
Richard Erdman, John Dehner, Billy House, Ned Young, Norcen Nash, Rick Vallin, Charles Horvath, Sujata, Arabella

Navajo

Lippert-Bartlett—Indian Fact-film

This is the factual story of events and a crisis in the life of a seven-year-old Indian boy living today in the Navajo reservation in Arizona. It is virtually indescribable in the terms usually employed in a report of this nature and purpose, beyond the statement that it is a film of great natural beauty, irresistible charm, and rich in audience reward. It affords an exhibitor no marquee names with which to sell, yet on merit alone stands a good chance of running up a fame of its own to cancel out that need. It is about the most satisfying piece of material of its type that's come along in recent years, and is a natural for the genuine art house.

The picture is the joint undertaking of Hall Bartlett, whose first and long-planned project it is, and Norman Foster, who wrote and directed it after equally long and careful preparation. These earnest and expert craftsmen took Virgil E. Miller, one of Hollywood's ablest cameramen, to the Navajo reservation, recruited a cast of non-English-speaking Indian residents, and filmed against a scenic background that has to be seen to be believed, the story of the Indian boy and his contact with the white man's school. The story, told largely in narration, is also, by reference and by analogy, the story of the Navajos, set down without preaching, propaganda or pleading, but the way it was and is. The telling takes 70 of the most satisfying minutes recently experienced.

Reviewed in an Encino projection room to a press and professional audience which paid it the rare tribute of complete absorption from start to stop. Reviewer's Rating: Very Good.—W. R. W.

Release date, not set. Running time, 70 minutes. PCA No. 15360. General audience classification.

Road Agent

RKO—Tim Holt Western

The newest in the Tim Holt series, "Road Agent," also is one of the newest to come along in recent months. Tim and his pal, Richard Martin, this time play a couple of "Robin Hoods" to save the cattle raisers of Trail City from the economic strangle hold of Mauritz Hugo. The latter, a wily cattle buyer, has bought up the surrounding lands and placed prohibitive tolls on all the roads over which the Trail City cattlemen must ride their herds to market.

Simply as a matter of principle, Tim and Martin hold up Hugo to get back what they

feel is an overcharge on a toll. Inadvertently, however, they end up with all of Hugo's money, which runs into thousands. This loot they turn over to the harried cattlemen to pay for tolls, thus actually returning the money to Hugo while doing a service to the cattlemen. Hugo's hold on the city later is permanently broken when he moves outside the law to keep the cattlemen from getting to market and is nabbed in the process by Tim, Martin and the town sheriff.

The story moves swiftly and logically at all times, building to a gun-blazing climax when the two Robin Hoods are cornered in a mountain cabin by Hugo and his men. The production is above standard in all respects. Herman Schlom produced and Lesley Selander directed the story by Norman Houston.

Reviewed at New York screening room. Reviewer's Rating: Good—V. C.

Release date, not set. Running time, 60 minutes. PCA No. 15604. General audience classification. Tim Holt Chito Rufferty.....Tim Holt Cora Drew.....Richard Martin Mauritz Hugo, Dorothy Patrick, Bob Wilke, Tom Tyler, Guy Edward Hearn, William Tannen, Sam Flint, Forbes Murray, Stan Blystone

ADVANCE SYNOPSIS

BELLES ON THEIR TOES

(20th-Fox)

PRODUCER: Samuel G. Engel. DIRECTOR: Henry Levin. PLAYERS: Jeanne Crain, Myrna Loy. COLOR.

COMEDY. Here are the further adventures of the Gilbreth family of "Cheaper by the Dozen." After Father Gilbreth dies, his widow, Myrna Loy, is faced with the problem of raising and supporting her 11 children, including Jeanne Craine and Debra Paget. Since Miss Loy had helped Father with his engineering efficiency lectures, she sets out to complete his contracts. Before she is successful, however, she has to overcome widespread prejudice against women in business and at the same time aid Miss Craine and Miss Paget in their various romantic entanglements, all of which work out happily.

SINGIN' IN THE RAIN

(MGM)

PRODUCER: Arthur Freed. DIRECTORS: Gene Kelly, Stanley Donen. PLAYERS: Gene Kelly, Debbie Reynolds. COLOR.

MUSICAL. Gene Kelly, a hero of the silent screen, feels he may be all washed up in pictures with the advent of sound. Debbie Reynolds, an aspiring young actress, urges him to re-dub his first talkie, a flop of a swashbuckler in which he co-stars with Jean Hagen, as a musical comedy. Since Miss Hagen cannot sing, Debbie does the job, practically over Miss Hagen's dead body, thereby proving her own star quality and winning the love of Kelly.

A GIRL IN EVERY PORT

(RKO)

PRODUCERS: Irwin Allen & Irving Cummings, Jr. DIRECTOR: Chester Erskine. PLAYERS: Groucho Marx, Marie Wilson, William Bendix.

COMEDY. Groucho Marx and William Bendix are veterans of 20 years in the Navy, most of which has been spent in the brig. When Bendix returns from his latest leave, he brings with him a weak-ankled race horse and Groucho is designated to help him get out of the mess. In the ensuing adventures, they meet with Marie Wilson and find themselves neck-deep in crooks, jockies and fixed races. All ends happily, however, and the two sailors are even honored for capturing a pair of saboteurs—inadvertently, of course.

5 FINGERS

(20th-Fox)

PRODUCER: Otto Lang. DIRECTOR: Joseph L. Mankiewicz. PLAYERS: James Mason, Danielle Darrieux.

DRAMA. James Mason, the personal man servant of the British ambassador in Istanbul during the World War II, enlists the aid of Danielle Darrieux, a displaced Polish countess, in his sales of British war secrets to the German embassy in Istanbul. Nobody trusts any-

body else in the intrigue. Michael Rennie, a British agent, finally breaks the case wide open, but not before Mason has sold the Germans the plans for the Normandy invasion, which, however, the Germans ignore when Miss Darrieux tells them Mason is a British spy. She, in turn, skips the country with most of his ill-gotten loot. The final irony comes when Mason is picked up in Argentina for possessing counterfeit bank notes—the money which the Germans paid him for the unused secrets.

WHEN IN ROME

(MGM)

PRODUCER & DIRECTOR: Clarence Brown. PLAYERS: Van Johnson, Paul Douglas.

DRAMA. Van Johnson, a priest from a Pennsylvania coal mining district, is given a trip to Rome during Holy Year by his parish. On the way over, he shares his cabin with Paul Douglas, a rough character who, it turns out, is escaping from the police. The two become friends but when they reach Italy, Douglas steals the priest's cassock for a disguise in which to elude the police waiting on the dock. Thereafter follow a series of adventures during which the priest helps the police locate Douglas who, during his hiding with a group of monks, has seen the error of his ways and in the end joins a monastery. Happy that Douglas "has found himself," Johnson makes a date to meet his friend at the next Holy Year—in 25 years!

THE HAWK OF WILD RIVER

(Columbia)

PRODUCER: Colbert Clark. DIRECTOR: Fred F. Sears. PLAYERS: Charles Starrett, Smiley Burnette.

WESTERN. To locate the loot from repeated attacks on the local stage line, Charles Starrett gets himself thrown in jail with the Hawk, a vicious halibreed known to have organized the raids. He wins the Hawk's confidence by effecting an escape for the two of them, thus being accepted into the gang in time to foil a new holdup during which the Hawk is killed and the loot recovered.

THE RELEASE CHART

Index to Reviews and Advance Synopses, with Rating Data in PRODUCT DIGEST SECTION

Release dates and running time are furnished as soon as available. Advance dates are tentative and subject to change. Running times are the official times supplied by the distributor.

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Short Subjects Chart with Synopsis Index can be found on pages 1211-1212, issue of January 19, 1952.

Feature Product by Company starts on page 1201, issue of January 19, 1952.

For exploitation see Managers' Round Table section.

* Following a title indicates a Box Office Champion.

Picture ratings under National Groups are estimates by leading women's organizations and national review committees: A—Adults (over 18 years), Y—Youth (ages 12 to 18), C—Children (ages 8 to 12). Legion of Decency Ratings: A-1, Unobjectionable; A-2, Unobjectionable for Adults; B, Objectionable in part; C, Condemned.

(S) before a page number indicates advance synopsis.

TITLE—Production Number—Company	Stars	Release Date	Running Time	REVIEWED (S) = synopsis		Nat'l Groups	RATINGS		Herald Review
				Issue	Page		L. of D.		
AARON Slick from Punkin Crick [color] (5119)	Para.	Alan Young-Dinah Shore	Apr., '52	95m					
Across the Wide Missouri [color] (208)*	MGM	Clark Gable-Ricardo Montalban	Oct. 23, '51	78m	Sept. 29	1041	AY	A-2	Good
Adventures of Capt. Fabian (5101)	Rep.	Errol Flynn-Micheline Prelle	Oct. 6, '51	100m	Sept. 29	1042	AY	B	Good
African Queen (C)	UA	Humphrey Bogart-Katharine Hepburn	Not Set	106m	Dec. 29	1169		A-2	Very Good
African Treasure (5207)	Mono.	Johnny Sheffield-Donna Martell	Apr. 27, '52						
Aladdin and His Lamp [color] (5299)	Mono.	Patricia Medina-John Sands	Feb. 4, '52	67m	Feb. 9	1230		B	Very Good
Alice in Wonderland [color] (292)*	RKO	Disney Feature	Aug., '51	75m	July 7	921	AYC	A-1	Excellent
Alice in Wonderland [color]	Souvaire	Carol Marsh-Puppets	July 28, '51	83m	Aug. 4	967			Average
American in Paris, An [color]* (209)	MGM	Gene Kelly-Leslie Caron	Nov. 9, '51	113m	Sept. 1	997	AY	A-2	Excellent
Angel With the Trumpet [Brit.]	Snader	Eileen Herlie-Basil Sydney	Dec. 20, '51	98m	Dec. 15	1154		B	Average
Angels in the Outfield (202)	MGM	Paul Douglas-Janet Leigh	Sept. 14, '51	102m	Sept. 1	997	AY	A-1	Excellent
Anne of the Indies [color] (134)	20th-Fox	Jean Peters-Louis Jourdan	Nov. '51	81m	Oct. 20	1065	AY	A-2	Very Good
Another Man's Poison	UA	Bette Davis-Gary Merrill	Jan. 16, '52	89m	Jan. 5	1178		A-2	Fair
Anything Can Happen (5117)	Para.	Jose Ferrer-Kim Hunter	May, '52	107m	Dec. 22	(S)1162			

TITLE—Production Number—Company	Stars	Release Date	Running Time	REVIEWED		Nat'l Groups	RATINGS		Herald Review
				(S) Synopsis Issue	Page		L. of D.		
Arizona Manhunt (5068)	Rep. Michael Chapin-Eilene Janssen	Sept. 15, '51	89m	Apr. 21	809	AY	A-1	Fair	
As You Were (formerly Present Arms) (5023)	Lippert William Tracy-Joe Sawyer	Oct. 5, '51	57m				A-1		
At Sword's Point (color)	RKO Cornel Wilde-Maureen O'Hara	Feb., '52	81m	Jan. 26	1214		A-2	Good	
BANNERLINE (206)	MGM Selly Forrest-Lionel Barrymore	Oct. 12, '51	88m	Sept. 22	1033	AY	A-2	Good	
Barefoot Mailman, The (404)	Col. Robert Cummings-Terry Moore	Nov., '51	83m	Nov. 10	1102	AY	A-1	Good	
Basketball Fix, The	Realtor John Ireland-Vanessa Brown	Sept., '51	65m	Sept. 22	1034		A-1	Good	
Battle of Apache Pass (color)	Univ. John Lund-Jeff Chandler	Apr., '52		Feb. 2	(S) 1223				
Behave Yourself (206)	RKO Shelley Winters-Farley Granger	Sept. 22, '51	81m	Sept. 15	1013	AY	A-2	Very Good	
Belle of New York (223) (color)	MGM Fred Astaire-Vera-Ellen	Feb., '52	82m	Feb. 2	(S) 1223				
Belles on Their Toes (color)	20th-Fox Jeanne Crain-Myrna Loy	May, '52		Feb. 9	(S) 1231				
Bend of the River (color) (212)	Univ. James Stewart-Arthur Kennedy	Feb., '52	91m	Jan. 26	1213		A-1	Excellent	
Best of the Badmen (color) (176)	RKO Robert Ryan-Claire Trevor	June 16, '51	84m	June 2	869	A	B	Good	
Big Carnival, The (formerly Ace in the Hole) 5023*	Para. Kirk Douglas-Jan Sterling	July 4, '51	112m	May 12	845	A	A-2	Excellent	
Big Gusher, The (306)	Col. Preston Foster-Wayne Morris	July, '51	68m	July 14	929	AY	A-1	Good	
Big Night, The	UA John Barrymore, Jr.-Joan Loring	Dec. 7, '51	75m	Nov. 10	1101		B	Good	
Big Trees, The (color)	WB Kirk Douglas-Patrice Wymore	Mar., '52	89m	Feb. 9	1229			Good	
Bitter Springs	Ealing-Bell Tommy Trinder-Chips Rafferty	Oct. 1, '51	73m	Aug. 25	990		A-1	Good	
Blackmail	Bell Mai Zetterling-Dirk Bogarde	Oct. 15, '51	73m	Sept. 15	1015		B	Fair	
Blue Veil, The (263)*	RKO Jane Wyman-Charles Laughton	Oct., '51	114m	Sept. 15	1015	AY	A-2	Excellent	
Bonanza Town (367)	Col. Charles Starrett-Smiley Burnette	July, '51	56m	July 14	929	AYC	A-1	Good	
Bonnie Prince Charlie (C) (Brit.)	Snader David Niven-Margaret Leighton	Jan., '52	98m	Jan. 19	1194		A-1	Fair	
Boots Malone	Col. William Holden-Johnny Stewart	Jan., '52	103m	Dec. 29	1169	AY	A-2	Good	
Border Fence	Astor Walt Wayne-Mary Nord (reissue)	Aug. 15, '51	60m						
Bride of the Gorilla	Realtor Lon Chaney, Jr.-Barbara Payton	Oct., '51	76m				A-2		
Bright Victory (208)	Univ. Arthur Kennedy-Peggy Dow	Jan., '52	97m	July 28	947	AY	A-1	Excellent	
Browning Version, The (Brit.) (281)	U-I Michael Redgrave-Jean Kent	Nov., '51	90m	Nov. 3	1093		A-2	Excellent	
Buffalo Bill in Tomahawk Territory	UA C. Moore-Slim Andrews	Feb. 8, '52	66m	Feb. 2	1222			Average	
Bugles in the Afternoon (color) (116)	WB Ray Milland-Helena Carter	Mar. 8, '52	85m	Feb. 2	1221			Good	
Bushwackers, The	Realtor John Ireland-Dorothy Malone	Nov., '51	70m	Jan. 5	1177		A-2	Good	
CAGE of Gold (Brit.)	Ellis Jeen Simmons-David Farrar	Dec., '51	83m	Feb. 2	1222		B	Average	
Callaway Went Thataway (214)	MGM Howard Keel-Dorothy McGuire	Dec. 28, '51	81m	Nov. 17	1109	AY	A-2	Excellent	
Calling Bulldog Drummond (213)	MGM Walter Pidgeon-Margaret Leighton	Dec. 14, '51	83m	Oct. 20	1066	AY	A-2	Good	
Captain Blood (110)	WB Errol Flynn-Olivia de Havilland (reissue)	Dec. 15, '51	98m	Jan. 11, '36					
Captain Boycott (Brit.)	Astor Stewart Granger-K. Ryan (reissue)	Oct. 1, '51	93m	Nov. 29, '47				Very Good	
Captain Horatio Hornblower (color) (030)*	WB Gregory Peck-Virginia Mayo	Aug. 11, '51	117m	June 16	886	AYC	A-1	Very Good	
Captive of Billy the Kid (5046)	Rep. Allan Rocky Lane	Jan. 22, '52	54m	Feb. 2	1222		A-1	Average	
Carrie	Para. Jennifer Jones-Laurence Olivier	Not Set		June 2	(S) 870				
Cat Creeps, The	Realtor Paul Kelly-Noah Beery, Jr. (reissue)	Dec., '51	57m	Apr. 13, '46				Average	
Cat People, The	RKO Simone Simone-Kent Smith (reissue)	Feb., '52	73m	Nov. 14, '42				Good	
Cattle Drive (color) (128)	Univ. Joel McCrea-Dean Stockwell	Aug., '51	77m	July 14	929	AY	A-1	Good	
Cave of the Outlaws, The (color) (201)	Univ. Macdonald Carey-Alexis Smith	Nov., '51	75m	Nov. 3	1094	AY	A-2	Good	
Chain of Circumstance (309)	Col. Richard Grayson-Margaret Field	Aug., '51	68m	Aug. 25	990	AY	B	Fair	
Chicago Calling	UA Dan Duryea	Jan. 11, '52	74m	Dec. 8	1134	AY	A-2	Good	
China Corsair (316)	Col. Jon Hall-Liza Farraday	June, '51	67m	June 9	878	A	A-2	Good	
Christmas Carol, A (Brit.)	UA Alistair Sim-Kathleen Harrison	Nov. 30, '51	86m	Nov. 3	1094		A-1	Excellent	
Cimarron Kid, The (color) (213)	Univ. Audie Murphy-Beverly Tyler	Jan., '52	84m	Dec. 15	1153	A	B	Good	
Close to My Heart (107)	WB Gene Tierney-Ray Milland	Nov. 3, '51	90m	Oct. 6	1049	AY	A-2	Good	
Cloudburst (Brit.)	Col. Robert Preston-Elizabeth Sellers	Jan. 31, '52	83m	Feb. 2	1221		B	Fair	
Clouded Yellow, The (Brit.)	UA Jean Simmons-Trevor Howard	Not Set	92m	Oct. 6	1049	AY	A-2	Good	
Cohens and Kellys in Africa	Realtor George Sidney-Charles Murray (reissue)	Aug. 1, '51	82m	Nov. 8, '30	47				
Cohens and Kellys in Hollywood	Realtor George Sidney-Charles Murray (reissue)	Aug. 1, '51	78m	Mar. 19, '32	39				
Colorado Sundown	Rep. Rex Allen-Mary Ellen Kay	Feb., '52							
Como Fill the Cup (106)	WB James Cagney-Phyllis Thaxter	Oct. 20, '51	113m	Sept. 22	1033	A	B	Very Good	
Comin' Round the Mountain (127)	Univ. Bud Abbott-Lou Costello	July, '51	77m	June 16	887	AYC	A-2	Good	
Corky of Gasoline Alley (406)	Col. Jimmy Lydon-Scotty Beckett	Sept., '51	80m	Sept. 22	1034	AYC	A-1	Fair	
Crazy Over Horses (5114)	Mono. Bowery Boys	Nov. 18, '51	65m				A-2		
Criminal Lawyer (412)	Col. Pat O'Brien-Jane Wyatt	Oct., '51	74m	Aug. 25	990	A	A-2	Good	
Crosswinds (color) (5104)	Para. John Payne-Rhonda Fleming	Oct., '51	93m	Aug. 11	973	AY	A-2	Good	
Cry, the Beloved Country	Lopert Canada Lee-Sidney Poitier	Feb., '52	104m	Jan. 26	1213		A-2	Excellent	
Cyclone Fury (368)	Col. Charles Starrett-Smiley Burnette	Aug., '51	54m	Aug. 18	982	AY	A-1	Good	
Cyrano de Bergerac	UA Jose Ferrer-Mala Powers	July 20, '51	112m	Nov. 18	569	AYC	A-2	Superior	
DAKOTA Kid, The (5067)	Rep. Rudy Ralston-Philip Ford	July 1, '51	60m	July 14	930	AY		Fair	
Daltons Ride Again	Realtor Alan Curtis-Lon Chaney (reissue)	Sept., '51	72m	Nov. 23, '45				Good	
Darling, How Could You (5108)	Para. John Fontaine-John Lund	Oct., '51	96m	Aug. 11	973	AY	A-2	Good	
David and Bathsheba (color)* (203)	20th-Fox Gregory Peck-Susan Hayward	Feb., '52	116m	Aug. 25	990	AY	B	Excellent	
Day the Earth Stood Still, The (129)	20th-Fox Michael Rennie-Patricia Neal	Sept., '51	92m	Sept. 8	1005	AY	A-2	Very Good	
Death of a Salesman	Col. Fredric March-Mildred Dunnock	Feb., '52	111m	Dec. 15	1153	A	A-2	Excellent	
Decision Before Dawn* (205)	20th-Fox Richard Basehart-Gary Merrill	Jan., '52	119m	Dec. 22	1161	AY	A-2	Excellent	
Denver and Rio Grande (C) (5115)	Para. Edmond O'Brien-Sterling Hayden	June, '52	89m	Feb. 9	1229				
Desert Fox, The (130)*	20th-Fox James Mason-Jessica Tandy	Oct., '51	88m	Oct. 6	1050	AY	A-2	Very Good	
Desert of Lost Men, The (5063)	Rep. Allan Rocky Lane-Mary Ellen Kay	Nov. 19, '51	54m	Dec. 15	1154		A-1	Good	
Detective Story (5111)*	Para. Kirk Douglas-Eleanor Parker	Nov., '51	103m	Sept. 29	1041	A	A-2	Excellent	
Disc Jockey (AA-21)	AA Jane Nigh-Michael O'Shea	Sept. 30, '51	77m	Sept. 8	1006	AY	A-1	Very Good	
Dishonored Lady	Astor Hedy Lamarr-Dennis O'Keefe (reissue)	Feb. 1, '52	85m	Apr. 26, '47				Good	
Distort Drums (color) (111)*	WB Gary Cooper-Mari Aldon	Dec. 29, '51	101m	Dec. 1	1126	AY	A-2	Very Good	
Double Dynamite (formerly It's Only Money) (214)	RKO Frank Sinatra-Jane Russell	Dec., '51	80m	Nov. 10	1101	AY	A-2	Good	
Down Among the Sheltering Palms (color)	20th-Fox Mitzi Gaynor-David Wayne	May, '52		Jan. 12	(S) 1186				
Drums in the Deep South (color) (211)	RKO James Craig-Barbara Payton	Sept., '51	78m	Oct. 6	1049	A	A-2	Excellent	
ELEPHANT Stampede (5110)	Mono. Johnny Sheffield-Donna Martell	Oct. 28, '51	71m	Oct. 27	1074	AY	A-1	Good	

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Elopement (141)	20th-Fox	Clifton Webb-Ann Francis	Dec., '51	82m	Nov. 17	1110	AY	A-2	Very Good
Emperor's Nightingale, The (color)	Rembrandt	Puppets	Sept., '51	70m	May 19	854	AYC	A-1	Very Good
Excuse My Dust (color) (133)	MGM	Red Skelton-Sally Forrest	June 22, '51	82m	May 26	861	AY	A-1	Very Good
FAMILY Secret, The	Col.	John Derek-Lee J. Cobb	Dec., '51	85m	Oct. 27	1074	AY	B	Good
Father Takes the Air (5126)	Mono.	Raymond Walburn-Walter Catlett	June 17, '51	61m	June 23	907	AY	A-1	Average
F.B.I. Girl (5002)	Lippert	Cesar Romero-Gene Evans	Nov., '51	74m	Nov. 17	1110		A-2	Good
Finder's Keepers (211)	Univ.	Tom Ewell-Julia Adams	Jan., '51	74m	Dec. 22	1164	A	A-2	Fair
First Time, The	Col.	Robert Cummings-Barbara Hale	Feb., '52	89m	Jan. 26	1214		A-2	Very Good
Five (391)	Col.	William Phipps-Susan Douglas	Oct., '51	93m	Apr. 14	802	A	A-2	Good
Five Fingers (208)	20th-Fox	James Mason-Danielle Darrieux	Mar., '52	108m	Feb. 9	(S) 1231			
Fixed Bayonets (140)	20th-Fox	Richard Basehart-Michael O'Shea	Dec., '51	92m	Nov. 24	1117	AY	A-1	Very Good
Flame of Araby (color) (207)	Univ.	Maureen O'Hara-Jeff Chandler	Jan., '52	78m	Nov. 24	1118	AYC	A-2	Good
Flaming Feather (C) (5118)	Para.	Sterling Hayden-Arleen Whelan	Feb., '52	78m	Dec. 22	1161		A-1	Good
Flight to Mars (5103) (color)	Mono.	Marguerite Chapman-C. Mitchell	Nov. 11, '51	72m	Nov. 10	1102			Good
Flying Leathernecks (color) (261)*	RKO	John Wayne-Robert Ryan	Aug. 28, '51	102m	July 21	937	AY	A-1	Excellent
For Men Only (5102)	Lippert	Paul Henreid	Jan. 11, '52	93m	Jan. 26	1214		A-2	Very Good
Force of Arms (102)	WB	William Holden-Nancy Olson	Sept. 15, '51	100m	Aug. 18	981	AY	A-2	Good
Fort Defiance	UA	Dane Clark-Tracey Roberts	Nov. 9, '51	81m	Nov. 10	1102		A-2	Good
Fort Dodge Stampede (5062)	Rep.	Allan "Rocky" Lane	Aug. 24, '51	60m	Sept. 15	1014			Fair
Fort Osage (color) (5102)	Mono.	Red Cameron-Jane Nigh	Feb. 10, '52	72m	Jan. 26	1215		A-1	Very Good
Fort Worth (color) (028)	WB	Randolph Scott-David Brian	July 14, '51	80m	May 12	845	AY	A-2	Very Good
Four in a Jeep (Swiss)	UA	Viveca Lindfors-Ralph Meeker	Aug. 17, '51	97m	June 9	878	AY	A-2	Good
Franchise Affair, The (Brit.)	Stratford	Michael Denison-Dulcie Gray	Aug. 31, '51	95m					
Francis Goes to the Races (125)*	Univ.	Donald O'Connor-Piper Laurie	July, '51	88m	May 26	863	AYC	A-1	Excellent
Frogmen, The (122)*	20th-Fox	Richard Widmark-Dana Andrews	July, '51	96m	June 9	877	AY	A-1	Very Good
Fugitive Lady (5011)	Rep.	Janis Paige-Binnie Barnes	July 15, '51	78m	July 21	938		B	Fair
GALLOPING Major, The (Brit.)	Souvaine	Basil Radford-Janette Scott	Not Set	82m	Oct. 13	1058			Good
G. I. Jane (5012)	Lippert	Jean Porter-Tom Neal	July 6, '51	62m	Aug. 11	975		A-1	Good
Girl in Every Port, A	RKO	Groucho Marx-Marie Wilson	Jan., '52	86m	Feb. 9	(S) 1231			
Girl on the Bridge									
(formerly The Bridge) (139)	20th-Fox	Hugo Hass-Beverly Michaels	Dec., '51	77m	Dec. 15	1154	A	B	Fair
Gold Raiders	UA	George O'Brien-Shelia Ryan	Sept. 14, '51	56m	Oct. 13	1057		A-2	Fair
Golden Girl (color) (136)	20th-Fox	Mitzi Gaynor-Dale Robertson	Nov., '51	108m	Nov. 10	1101	AY	A-2	Excellent
Golden Horde, The (color) (134)	Univ.	Dale Farrar-Ann Blyth	Oct., '51	77m	Sept. 15	1014	AY	A-2	Good
Great Adventure (5021)	Lippert	Dennis Price-Jack Hawkins	Dec. 7, '51	75m					
Great John L., The	Astor	Linda Darnell-Rory Calhoun (reissue)	July 15, '51	96m	June 9, '45				Good
Greatest Show on Earth, The (C)	Para.	All-Star Cast	Not Set	153m	Jan. 5	1177		B	Superior
Green Glove, The	UA	Glenn Ford-G. Brooks	Feb. 28, '52	88m	Feb. 2	1221		A-2	Fair
Guest of the House	Astor	Anne Baxter-Ralph Bellamy (reissue)	May 15, '52	121m	Dec. 9, '44				Excellent
Guilt Is My Shadow (Brit.)	Stratford	Elizabeth Sellars-Patrick Holt	July 27, '51	78m					
Guy Who Came Back, The (formerly Just One More Chance) (118)	20th-Fox	Paul Douglas-Joan Bennett	July, '51	91m	May 26	861	AY	B	Good
HALF Breed (color)	RKO	Robert Young-Janis Carter	Dec. 1, '51						
Happy Go Lovely (color) (262) (Brit.)	RKO	David Niven-Vera Ellen	July 18, '51	88m	June 16	886	AY	A-2	Very Good
Harem Girl, The	Col.	Joan Davis-Paul Marion	Feb., '52	70m	Jan. 19	1194		A-1	Good
Harlem Globetrotters, The (405)	Col.	Thomas Gomez and Globetrotters	Nov., '51	80m	Oct. 27	1074		A-1	Good
Havana Rose (5124)	Rep.	Estelita Rodriguez-Hugh Herbert	Sept. 15, '51	77m	Sept. 29	1042	AY	A-2	Good
Hawk of Wild River, The (482)	Col.	Charles Starrett-Smiley Burnette	Feb., '52		Feb. 9	(S) 1231			
He Ran All the Way	UA	John Garfield-Shelley Winters	July 13, '51	77m	June 9	877	A	B	Excellent
Hear No Evil	Univ.	Tony Curtis-Mona Freeman	Mar., '52		Jan. 5	(S) 1178			
Her Panelled Door (Brit.)	Souvaine	Phyllis Calvert-Edward Underdown	Aug. 27, '51	84m	Sept. 8	1006			Very Good
Here Come the Nelsons (210)	Univ.	Ozzie Nelson-Harriet Nelson	Feb., '52	76m	Jan. 19	1193		A-1	Good
Here Comes the Groom (5101)*	Para.	Bing Crosby-Jane Wyman	Sept., '51	113m	July 7	921	AYC	A-2	Very Good
Highly Dangerous (5029)	Lippert	Dane Clark-Margaret Lockwood	Oct. 12, '51	81m				A-1	
Highwayman, The (AA-20) (color)	AA	Wanda Hedrix-Charles Coburn	Oct. 21, '51	83m	Aug. 25	990	AY	A-2	Very Good
Hillbilly Blitzkrieg	Astor	Bud Duncan-Edgar Kennedy (reissue)	Sept. 1, '51	63m	Aug. 8, '42				Fair
Hills of Utah (356)	Col.	Gene Autry-Donna Martell	Sept., '51	70m	Sept. 15	1014	AY	A-1	Good
His Kind of Woman (201)*	RKO	Robert Mitchum-Jane Russell	Aug. 25, '51	120m	July 21	938	A	B	Very Good
Hold That Line (5211)	Mono.	Bowery Boys	Mar. 23, '52	64m				A-1	
Honeychile (color) (5121)	Rep.	Judy Canova-Eddie Foy, Jr.	Oct. 20, '51	90m	Nov. 17	1110	AY	A-1	Good
Hong Kong (color) (5109)	Para.	Ronald Reagan-Rhonda Fleming	Jan., '52	91m	Nov. 17	1110	AY	A-1	Fair
Hoodlum, The	UA	Lawrence Tierney	July 27, '51	61m	July 14	930		B	Fair
Hoodlum Empire	Rep.	Brian Donlevy-Claire Trevor	Feb., '52						
Horsie (formerly Queen for a Day)	UA	Phyllis Avery-Darren McGavin	July 7, '51	107m	Mar. 24	766	AY	A-2	Good
Hot Lead (209)	RKO	Joan Dixon-Tim Holt	Oct., '51	60m	Oct. 27	1075	AY	A-2	Fair
Hotel Sahara (Brit.)	UA	Yvonne De Carlo-Peter Ustinov	Oct. 15, '51	87m	Sept. 15	1014	AY	B	Fair
House of Horrors	Realart	Robert Lowery-Virginia Grey (reissue)	Jan., '52	65m	Mar. 9, '46				Average
Hurricane Island (color) (349)	Col.	Jon Hall-Marie Windsor	July, '51	70m	July 7	922	AYC	A-1	Fair
I WANT You (251)	RKO	Dana Andrews-Dorothy McGuire	Jan., '52	102m	Nov. 3	1093	AY	A-2	Good
Igloo	Realart	Native Cast (reissue)	Jan., '52	60m					
I'll Never Forget You (formerly Man of Two Worlds) (color) (142)	20th-Fox	Tyrone Power-Ann Blyth	Dec., '51	90m	Dec. 8	1133	AY	A-1	Very Good
I'll See You in My Dreams (112)*	WB	Doris Day-Frank Lovejoy	Jan. 12, '52	110m	Dec. 8	1133		A-2	Excellent
In a Padded Cell	Realart	Olson and Johnson (reissue)	Feb., '52	69m					
Indian Uprising (C)	Col.	George Montgomery-Audrey Long	Jan., '52	75m	Dec. 29	1170	AY	A-1	Good
Inside the Walls of Folsom Prison (026)	WB	Steve Cochran-David Brian	June 16, '51	87m	May 19	854	A	B	Good
Invitation, The (220)	MGM	Dorothy McGuire-Van Johnson	Feb., '52	85m	Jan. 26	1214		A-2	Very Good
Iron Man, The (130)	Univ.	Jeff Chandler-Evelyn Keyes	Aug., '51	82m	July 7	922	A	A-2	Good
It's a Big Country (215)	MGM	All Star Cast	Jan. 4, '52	89m	Nov. 24	1117	AY	A-1	Very Good
JAPANESE War Bride (202)	20th-Fox	Shirley Yamaguchi-Don Taylor	Jan., '52	91m	Jan. 12	1186	AY	A-2	Very Good
Jesse James (color) (057)	20th-Fox	Tyrone Power-Henry Fonda (reissue)	July, '51	106m	Jan. 14, '39				
Jet Job (5215)	Mono.	Stanley Clements	Mar. 23, '52	72m					

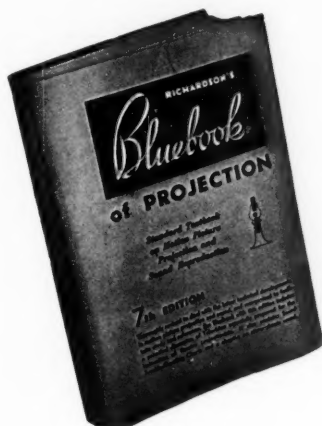
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Jet Pilot (color)	RKO	John Wayne-Janet Leigh	Dec. 22, '51	119m				
Jim Thorpe—All American (101)	WB	Burt Lancaster-Phyllis Thaxter	Sept. 1, '51	107m	June 16	885	AYC	A-2 Excellent
Joe Palooka in Triple Cross (5118)	Mono.	Joe Kirkwood	Sept. 16, '51	60m	Sept. 22	1034		A-1 Good
Journey Into Light (132)	20th-Fox	Sterling Hayden-Viveca Lindfors	Oct., '51	87m	Sept. 1	998	A	A-2 Good
Jungle of Chang (208)	RKO	Documentary of Siam	Nov., '51	67m	Nov. 17	1110	AY	A-1 Good
Jungle Manhunt (411)	Col.	Johnny Weissmuller-Sheila Ryan	Oct., '51	66m	Oct. 6	1050	AY	A-1 Good
Just This Once (224)	MGM	Peter Lawford-Janet Leigh	Mar., '52	90m	Jan. 19	1193		A-2 Good
KANGAROO (color)	20th-Fox	Peter Lawford-Maureen O'Hara	June, '52		Dec. 22	(S) 1162		
Kid from Amarillo, The (488)	Col.	Charles Starrett-Smiley Burnette	Oct., '51	56m	Oct. 27	1075	AY	A-1 Fair
Kind Lady (134)	MGM	Ethel Barymore-Maurice Evans	June 29, '51	78m	June 23	905	AY	A-2 Very Good
Konge, The Wild Stallion	Col.	Fred Stone-Rochelle Hudson (reissue)	Feb., '52	65m				
LADY and the Bandit, The (337)	Col.	Louis Hayward-Patricia Medina	Sept., '51	79m	Aug. 11	974	AY	A-2 Good
(formerly Dick Turpin's Ride)	Univ.	Mona Freeman-Howard Duff	Oct., '51	78m	Sept. 22	1033	AY	A-1 Good
Lady from Texas, The (color) (136)	Astor	B. Stanwyck-Michael O'Shea (reissue)	Apr. 1, '52	91m	May 1, '43			Good
Lady of Burlesque	Univ.	Linda Darnell-Stephen McNally	Nov., '51	80m	Oct. 20	1065	AY	A-2 Very Good
Lady Pays Off, The (202)	Rep.	James Mason-June Havoc	Jan. 26, '52	87m	Feb. 2	(S) 1223		
Lady Possessed, A (5104)	UA	David Niven-Joan Caulfield	Jan. 14, '52	80m	Dec. 1	1125		B Fair
Lady Says No, The	Mono.	Whip Wilson	Apr. 6, '52					
Land Grab (5252)	RKO	Jane Russell-Victor Mature	Not Set	88m	Jan. 5	1177		Good
Las Vegas Story	Stratford	Alistair Sim-Fay Compton	Nov. 11, '51	98m	Dec. 1	1125		Very Good
Laughter in Paradise (Brit.)	Univ.	Alec Guinness-Stanley Holloway	Oct., '51	82m	Oct. 20	1067	AY	A-2 Very Good
Lavender Hill Mob, The (Brit.) (280)								
Law and the Lady, The (formerly The Law and Lady Lovely) (136)	MGM	Greer Garson-Michael Wilding	July 20, '51	105m	July 21	938	A	A-2 Very Good
Lawless Cowboys (5155)	Mono.	Whip Wilson	Nov. 7, '51	58m				A-1
Leave It to the Marines (5005)	Lippert	Sid Melton-Mara Lynn	Sept. 28, '51	66m				A-1
Let's Go Navy (5113)	Mono.	Bowery Boys	July 29, '51	68m	Aug. 4	966		A-1 Very Good
Let's Make It Legal (133)	20th-Fox	Claudette Colbert-Macdonald Carey	Nov., '51	77m	Oct. 27	1073	A	B Good
Light Touch, The (212)	MGM	Stewart Granger-Pier Angeli	Dec. 7, '51	93m	Nov. 3	1094	A	B Good
Lilli Marlene (203) (Brit.)	RKO	Lisa Daniely-Hugh McDermott	July, '51	75m	July 28	946	AY	B Good
Little Egypt (color) (131)	Univ.	Mark Stevens-Rhonda Fleming	Sept., '51	82m	Aug. 4	965	A	B Good
Little Giant	Realart	Abbott and Costello (reissue)	June 1, '51	91m	Mar. 2, '46			
Little Big Horn (5003)	Lippert	John Ireland-Lloyd Bridges	June 18, '51	85m	June 2	869		A-2 Very Good
Lone Star, The (222)	MGM	Clark Gable-Ava Gardner	Feb., '52	90m	Dec. 22	1161		A-1 Very Good
Longhorn, The (5223)	Mono.	Bill Elliott	Nov. 25, '51	70m	Oct. 20	1066		A-1 Very Good
Lost Continent (5004)	Lippert	Cesar Romero-Hillary Brooke	Aug. 17, '51	86m	July 28	946		A-1 Average
Lost Planet Airmen (5031)	Rep.	Tristram Coffin-Mae Clarke	July 25, '51	65m				
Love Is Better Than Ever (225)	MGM	Elizabeth Taylor-Larry Parks	Mar., '52	81m	Feb. 9	1230		A-2 Good
Love Nest (131)	20th-Fox	William Lundigan-June Haver	Oct., '51	84m	Oct. 20	1066	AY	A-2 Good
MA AND PA Kettle at the Fair	Univ.	Majorie Main-Percy Kilbride	Apr., '52					A-1
Macao	RKO	Robert Mitchum-Jane Russell	Nov. 17, '51		June 2	(S) 870		
Magic Carpet, The (410) (color)	Col.	Lucille Ball-John Agar	Oct., '51	84m	Sept. 29	1042	AY	A-1 Good
Magic Face, The (402)	Col.	Luther Adler-Patricia Knight	Aug. 8, '51	89m	Aug. 11	974	AY	B Fair
Man Bait (5103)	Lippert	George Brent-Marguerite Chapman	Jan. 18, '52					
Man from the Black Hills (5242)	Mono.	Johnny Mack Brown-James Ellison	Mar. 2, '52	51m				
Man in the Saddle (color)	Col.	Randolph Scott-Joan Leslie	Dec., '51	87m	Nov. 17	1109	A	A-2 Good
Man With a Cloak, The (207)	MGM	Joseph Cotten-Barbara Stanwyck	Oct. 19, '51	81m	Oct. 6	1050	AY	B Fair
Men With My Face, The	UA	Barry Nelson-Carole Matthews	June 8, '51	75m	May 19	853	A	B Very Good
Maniacs on Wheels (Brit.)	IRO	Dirk Bogarde-Bonar Colleano	July 11, '51	72m	July 14	930		B Good
Mark of the Renegade (color) (129)	Univ.	Ricardo Montalban-Cyd Charisse	Aug., '51	81m	July 28	945	AY	A-2 Good
Mask of the Avenger (color) (359)	Col.	John Derek-Jody Lawrence	July, '51	83m	June 30	913	AYC	A-1 Good
Medium, The	Lopert	Marie Powers-A. M. Albergheiti	Not Set	85m	Sept. 15	1013		A-2 Good
Meet Danny Wilson (205)	Univ.	Frank Sinatra-Shelley Winters	Feb., '52	88m	Jan. 19	1193	AY	A-2 Good
Meet Me After the Show (C) (125)*	20th-Fox	Betty Grable-Macdonald Carey	Aug., '51	86m	Aug. 4	965	AYC	B Very Good
Millionaire for Christy, A (127)	20th-Fox	Fred MacMurray-Eleanor Parker	Sept., '51	91m	Aug. 4	965	AY	B Very Good
Mr. Ace	Astor	George Raft-Sylvia Sydney (reissue)	June 15, '51	85m	Aug. 31, '46			Good
Mr. Peek-A-Boo (Fr.)	UA	Joan Greenwood-Bourvil	Oct. 21, '51	74m	Sept. 22	1033	AY	A-2 Very Good
Mister Drake's Duck (Br.)	UA	Douglas Fairbanks, Jr.-Y. Donlan	Sept. 21, '51	76m	Aug. 18	982	AY	A-2 Fair
Mr. Belvedere Rings the Bell (124)*	20th-Fox	Clifton Webb-Joanne Dru	Aug., '51	87m	July 28	945	AY	A-2 Excellent
Mr. Imperium (color) (203)	MGM	Lana Turner-Ezio Pinza	Sept., '51	87m	May 12	845	AY	A-2 Fair
Mob, The (407)	Col.	Bonerick Crawford-Betty Buehler	Oct., '51	87m	Sept. 8	1006	AY	A-2 Good
Model and the Marriage Broker, The (201)	20th-Fox	Jeanne Craine-Thelma Ritter	Jan., '52	103m	Nov. 24	1117	AY	B Excellent
Molly (formerly The Goldbergs) (5011)	Para.	Gertrude Berg-Phillip Loeb	Apr., '51	83m	Dec. 2	597	AYC	A-1 Very Good
Mummy, The	Realart	Boris Karloff-David Manners (reissue)	Dec., '51	74m	Dec. 3, '32	27		
Mummy's Curse, The	Realart	L. Chaney, Jr.-Virginia Christine (reissue)	Dec., '51	60m				
My Favorite Spy (5110)*	Para.	Bob Hope-Hedy Lamarr	Dec., '51	93m	Oct. 6	1049	AY	A-2 Excellent
My Friend Flicka (color) (152)	20th-Fox	Roddy McDowall-Preston Foster (reissue)	June, '51	89m	Aug. 10, '43			Good
My Son, John (5116)	Para.	Helen Hayes-Van Heflin	Apr., '52		Jan. 5	(S) 1178		
NATIVE Son	Classic	Jean Wallace-Richard Wright	June 18, '51	95m	June 23	906		B Good
Navajo	Lippert	Native Cast	Not Set	70m	Feb. 9	1230		A-1 Very Good
Never Trust a Gambler (326)	Col.	Dane Clark-Cathy O'Donnell	Aug., '51	79m	Oct. 6	1050	A	A-2 Good
New Mexico	UA	Low Ayres-Marilyn Maxwell	Aug. 24, '51	76m	May 12	845	AYC	A-2 Good
Night Into Morning (formerly The People We Love) (130)	MGM	Ray Milland-John Hodiak	June 8, '51	86m	May 19	853	A	A-2 Good
Night Raiders (5251)	Mono.	Whip Wilson	Feb. 3, '52					A-1
No Highway in the Sky (formerly No Highway) (121)	20th-Fox	James Stewart-Marlene Dietrich	Oct., '51	98m	July 21	937	AY	A-2 Very Good
No Place for Jennifer (Brit.)	Stratford	Rosamund Johns-Leo Genn	June 22, '51	89m	Aug. 4	966		B Fair
No Questions Asked (132)	MGM	Arlene Dahl-Barry Sullivan	June 15, '51	81m	June 16	887		B Good
Northwest Territory (5124)	Mono.	Kirby Grant-Gloria Saunders	Dec. 9, '51	61m				A-1
OBSESSED (formerly Evil One) (Br.)	UA	David Farrar-Geraldine Fitzgerald	Sept. 7, '51	77m	Sept. 1	998		B Fair
Oklahoma Outlaws (5144)	Mono.	Johnny Mack Brown	Aug. 19, '51	56m				A-1

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Old West, The (473)	Col. Gene Autry	Jan., '52	61m	Jan. 12	1186		A-1	Average
On Dangerous Ground (215)	RKO Robert Ryan-Ida Lupino	Jan., '52	82m	Dec. 1	1125	A	A-2	Very Good
On Moonlight Bay (color) (029)*	WB Doris Day-Gordon MacRae	July 28, '51	95m	July 14	929	AYC	A-1	Very Good
On the Loose (202)	RKO Joan Evans-Melvyn Douglas	Sept. 8, '51	74m	July 28	945	AY	A-2	Good
One Big Affair	UA Dennis O'Keefe-Evelyn Keyes	Feb. 22, '52	80m					
Overland Telegraph (216)	RKO Tim Holt-Richard Martin	Dec., '51	60m	Dec. 8	1134	AY	A-1	Good
PAINTING the Clouds With Sunshine (color) (105)*	WB Dennis Morgan-Virginia Mayo	Oct. 10, '51	87m	Sept. 8	1005	AY	A-2	Very Good
Pals of the Golden West (5102)	Rep. Roy Rogers-Dale Evans	Dec. 15, '51	68m	Jan. 19	1194	AY	A-1	Average
Pandora and the Flying Dutchman (C) (Brit.) (217)	MGM James Mason-Ava Gardner	Jan. 18, '52	123m	Oct. 13	1057	A	B	Good
Pardon My French (French)	UA Merle Oberon- Paul Henried	Aug. 10, '51	81m	Sept. 8	1007	AY	A-2	Fair
Passage West (color) (5022)	Para. John Payne-Arleen Whelan	July, '51	80m	May 26	861	AY	A-2	Very Good
Pecos River (484)	Col. Charles Starrett-Smilely Burnette	Dec., '51	55m	Dec. 1	1126		A-1	Fair
Peking Express (5024)	Para. Joseph Cotten-Corinne Calvet	Aug., '51	90m	June 23	905	AY	A-2	Good
People Against O'Hara (201)	MGM Spencer Tracy-Diana Lynn	Sept., '51	102m	Aug. 25	989	AY	A-2	Very Good
People Will Talk (126)	20th-Fox Cary Grant-Jeanne Crain	Sept., '51	110m	Aug. 18	981	A	B	Excellent
Phone Call From a Stranger (204)	20th-Fox Gary Merrill-Shelley Winters	Feb., '52	96m	Jan. 12	1185	A	B	Very Good
Pickup (357)	Col. Beverly Michaels-Hugo Haas	Aug., '51	78m	July 21	938	AY	A-1	Average
Pistol Harvest (205)	RKO Tim Holt	July, '51	60m	July 28	946	AY	A-2	Excellent
Place in the Sun, A (5102)*	Para. M. Cliff-E. Taylor-S. Winters	Sept., '51	122m	July 21	937	AY	A-2	Good
Pool of London (Brit.) (183)	Univ. Bonar Colleano-Rene Asherson	Oct., '51	85m	Aug. 11	974	A	A-2	Good
Pride of St. Louis	20th-Fox Dan Dailey-Joanne Dru	Apr., '52		Dec. 22	(S) 1162			
Prince Who Was a Thief, The (color) (126)	Univ. Tony Curtis-Piper Laurie	July, '51	88m	June 9	879	AY	A-2	Good
Private Snuffy Smith	Astor Bud Duncan-Edgar Kennedy (reissue)	Nov. 10, '51	67m					
Purple Heart Diary	Col. Frances Langford-Lyle Talbot	Dec., '51	73m	Nov. 10	1102	AY	A-1	Good
QUO Vadis (color)*	MGM Robert Taylor-Dorothy Kerr	Spec.	168m	Nov. 24	1118	AY	A-1	Superior
RACKET, The (210)	RKO Robert Mitchum-Lizabeth Scott	Nov., '51	88m	Oct. 20	1065	AY	A-2	Very Good
Raging Tide, The (203)	Univ. Shelley Winters-Richard Conte	Nov., '51	93m	Oct. 13	1057	AY	A-2	Very Good
Rancho Notorious (color)	RKO Marlene Dietrich-Arthur Kennedy	Mar., '52	89m	Feb. 9	1229		B	Excellent
Rashomon (Japanese)	RKO Toshio Mifune-Machiko Kyo	Dec. 26, '51	86m	Jan. 12	1185		A-1	Good
Red Badge of Courage, The (204)	MGM Audie Murphy-Bill Mauldin	Sept. 28, '51	69m	Aug. 18	981	AY	A-2	Good
Red Mountain (color) (5113)	Para. Alan Ladd-Lizabeth Scott	May, '52	84m	Nov. 17	1109	A	B	Excellent
Red Shoes, The (color) (Brit.)	UA Moira Shearer-Anton Walbrook	Oct. 1, '51	133m	Oct. 23	4357	AY		Very Good
Red Skies of Montana (color) (207)	20th-Fox Richard Widmark-Constance Smith	Feb., '52	98m	Jan. 26	1213			Good
Reluctant Widow, The	Fine Arts Jean Kent-Guy Rolfe	Sept., '51	86m	Sept. 15	1014		A-2	Very Good
Reunion in Reno (135)	Art Mark Stevens-Peggy Dow	Oct., '51	79m	Sept. 29	1041	A		Good
Retreat, Hell! (115)	WB Frank Lovejoy-Anita Louise	Feb. 23, '52	98m	Feb. 9	1230			
Return of Frank James (color) (058)	20th-Fox Henry Fonda-Gene Tierney (reissue)	July, '51	92m	Aug. 17, '40				
Return of the Texan (209)	20th-Fox Dale Robertson-Joanne Dru	Mar., '52	88m					
Rhubarb (5103)	Para. Ray Milland-Jan Sterling	Sept., '51	94m	Aug. 4	965	AYC	A-2	Very Good
Rich, Young and Pretty (color) (138)	MGM Jane Powell-Wendell Corey	Aug. 3, '51	95m	July 7	922	AY	A-2	Good
River, The (color)	UA Radha-Esmund Knight	Feb. 15, '52	60m	Sept. 8	1006	AYC	A-2	Good
Road Agent	RKO Tim Holt-Norine Nash	Not Set	73m	Feb. 9	1230			Good
Roadblock (204)	RKO Charles McGraw-Joan Dixon	July, '51	70m	July 28	945	AY	A-2	Good
Rodeo (color) (5104)	Mono. Jane Nigh-John Archer	Mar. 9, '52	70m					
Rodeo King and the Señorita (5053)	Rep. Rex Allen	July 15, '51	67m	July 28	946	AYC	A-2	Fair
Room For One More (113)	WB Cary Grant-Betsy Drake	Jan. 26, '52	98m	Jan. 12	1185		B	Excellent
Rose of Cimarron (color)	20th-Fox Jack Beutel-Mala Powers	Apr., '52						
SAILOR Beware (5114)	Para. Dean Martin-Jerry Lewis	Feb., '52	103m	Dec. 1	1125		A-1	Very Good
St. Benny the Dip	UA Dick Haymes-Nina Foch	June 22, '51	80m	June 30	913		A-2	Good
San Francisco Story	WB Yvonne De Carlo-Joel McCrea	Mar., '52						
Saturday's Hero (for The Hero) (318)	Col. John Derek-Donna Reed	Sept., '51	111m	Aug. 25	989	AY	A-2	Excellent
Savage Drums (5001)	Lippert Sabu-Lita Baron	June 22, '51	70m	July 14	930		A-1	Average
Scandal Sheet (formerly The Dark Page)	Col. Broderick Crawford-Donna Reed	Feb., '52	82m	Jan. 12	1186		A2	Good
Sea Hornet, The (5105)	Rep. Rod Cameron-Adele Mara	Nov. 6, '51	84m	Sept. 29	1042	AY	A-2	Good
Secret of Convict Lake, The (123)	20th-Fox Ethel Barrymore-Glenn Ford	Aug., '51	83m	June 30	913	A	B	Good
Secrets of Monte Carlo (5030)	Rep. Warren Douglas-Lois Hall	June 20, '51	60m	June 23	907		A-1	Fair
Sellout, The (219)	MGM Walter Pidgeon-Audrey Totter	Feb., '52	83m	Dec. 15	1153		A-2	Good
Shadow in the Sky (221)	MGM Nancy Davis-James Whitmore	Feb. 15, '52	78m	Dec. 22	1162		A-2	Good
She-Wolf of London	Realart June Lockhart-D. Porter	(reissue) Dec., '51	61m					
Show Boat (color) (135)*	MGM Kathryn Grayson-Howard Keel	July 13, '51	108m	June 9	877	AY	A-2	Excellent
Silver City (color) (5112)	Para. Edmond O'Brien-Yvonne De Carlo	Dec., '51	90m	Sept. 29	1042	A	A-2	Good
Singin' in the Rain (color)	MGM Gene Kelly-Dabbe Reynolds	Apr., '52		Feb. 9	(S) 1231			
Sirocco (348)	Col. Humphrey Bogart-Marta Toren	July, '51	98m	June 9	878	A	B	Good
Sky High (5024)	Lippert Sid Melton-Mara Lynn	Oct. 19, '51	60m				A-1	
Slaughter Trail (color)	RKO Brian Donlevy-Virginia Grey	Sept. 29, '51	78m	Oct. 20	1066	AY	A-1	Good
Smoky Canyon (483)	Col. Charles Starrett-Smilely Burnette	Jan., '52	55m	Feb. 2	1222		A-1	Good
Smugglers, The (Brit.)	Astor M. Redgrave-R. Attenborough (reissue)	Oct. 1, '51	86m	Jan. 31, '48				Very Good
Snow White and the Seven Dwarfs	RKO Disney Feature	(reissue) Feb., '52	83m	Dec. 25, '37				
Something to Live For (5105)	Para. Joan Fontaine-Ray Milland	Mar., '52	89m	Feb. 2	1221			Good
Son of Dr. Jekyll (409)	Col. Louis Hayward-Jody Lawrence	Nov., '51	77m	Oct. 27	1074	AY	A-2	Good
South of Caliente (5151)	Rep. Roy Rogers-Dale Evans	Oct. 15, '51	67m	Nov. 3	1095	AY	A-1	Good
Stage to Blue River (5156)	Mono. Whip Wilson	Dec. 30, '51	56m				A-1	Good
Stagecoach Driver (5153)	Mono. Whip Wilson	Dec. 30, '51	52m				A-1	
Stardust and Sweet Music (5021)	Rep. William Marshall-Gail Patrick	June 15, '51	60m					
Starlift (109)	WB All Star Cast	Dec. 1, '51	103m	Nov. 3	1093	AY	A-1	Good
Steel Fish, The (5217)	Mono. Roddy McDowall-Kristine Miller	Jan. 6, '52	73m					
Steel Town (color)	Univ. Ann Sheridan-John Lund	Mar., '52		Jan. 12	(S) 1186			
Storm Bound (5032)	Rep. Constance Dowling-Andrea Checchi	Dec. 15, '51	60m	Feb. 2	(S) 1223			
Storm Over Tibet	Col. Diana Douglas-Rex Reason	Not Set	87m	Dec. 29	1169	AY	B	Good
Strait Jacket	Realart Ritz Brothers	(reissue) Feb., '52	61m					
Strange Door, The (204)	Univ. Charles Laughton-Boris Karloff	Dec., '51	81m	Nov. 3	1094	A	A-2	Fair
Strange Woman	Astor Hedy Lamarr-George Sanders (reissue)	Jan. 5, '52	100m	Nov. 2, '46				

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				(S)	Synopsis		L. of D.		
Strangers on a Train (027)*	WB	Farley Granger-Ruth Roman	June 30, '51	101m	June 16	885	A	B	Excellent
Street Bandits (5130)	Rep.	Penny Edwards-Robert Clarke	Nov. 15, '51	54m	Nov. 24	1118		A-2	Fair
Streetcar Named Desire, A (104)*	WB	Vivien Leigh-Marlon Brando	Mar., '52	122m	June 16	885	A	B	Excellent
Strictly Dishonorable (131)	MGM	Ezio Pinza-Janet Leigh	July 6, '51	95m	July 7	922	A	B	Very Good
Strip, The (140)	MGM	Mickey Rooney-Sally Forrest	Aug., '51	85m	Aug. 11	974	AY	A-2	Good
Stronghold (5107)	Lippert	Veronica Lake-Zachary Scott	Feb. 15, '52						
Submarine Command (5107)	Para.	William Holden-Nancy Olson	Nov., '51	87m	Sept. 1	998	AY	A-2	Good
Sunny Side of the Street (color) (408)	Col.	Frankie Laine-Tony Arden	Sept., '51	71m	Sept. 1	998		A-1	Good
Superman and the Mole Men (5030)	Lippert	George Reeves-Phyllis Coates	Nov. 23, '51	58m				A-1	
TAKE Care of My Little Girl (color) (119)*									
Tale of Five Women (Ital.)	UA	Jeanne Crain-Jean Peters	July, '51	93m	June 16	887	AY	A-2	Very Good
Tales of Hoffmann (color)	Lopert	Bonar Colleano-Gina Lollobrigida	Not Set						
Tales of Robin Hood (5008)	Lippert	Moira Shearer-Robert Helpmann	Roadshow	138m	Apr. 7	793	AY	A-2	Excellent
Talk About a Stranger	MGM	Robert Clarke-Mary Hatcher	Dec. 21, '51	59m					
Tall Target, The (139)	MGM	George Murphy-Nancy Davis	Apr., '52	65m					
Tanks Are Coming, The (108)	WB	Dick Powell-Paula Raymond	Aug., '51	78m	Aug. 4	966	AYC	A-1	Good
Tembo (C)	RKO	Steve Cochran-Mari Aldon	Nov. 17, '51	90m	Nov. 3	1094	AY	A-1	Good
Ten Tall Men (color)*	Col.	Howard Hill and Wild Animals	Jan., '52	80m	Dec. 22	1162	AY	A-2	Good
Teresa (137)	MGM	Burt Lancaster-Jody Lawrence	Dec., '51	97m	Oct. 27	1073	AY	B	Good
Texas Carnival (color) (205)*	MGM	Pier Angeli-John Ericson	July 27, '51	105m	Mar. 10	750	AYC	A-2	Good
Texas City (formerly Ghost Town) (5241)	MGM	Esther Williams-Howard Keel	Oct. 5, '51	77m	Sept. 15	1013	AY	A-2	Very Good
Texas Lawmen (5146)	Mono.	Johnny Mack Brown-Jimmy Ellison	Jan. 13, '52						
That's My Boy (5026)*	Mono.	Johnny Mack Brown	Dec. 2, '51	54m					
This Is Korea (color)	Para.	Dean Martin-Jerry Lewis	Aug., '51	98m	June 16	886	AY	A-2	Very Good
This Woman Is Dangerous (114)	Rep.	Documentary	Aug. 10, '51	50m	Sept. 1	997	AY	A-1	Excellent
Three Steps North	WB	Joan Crawford-Dennis Morgan	Feb. 9, '52	97m	Jan. 26	1214			Good
Thunder on the Hill (133)	UA	Lloyd Bridges-Lea Padovani	June 15, '51	85m	July 7	922	A	A-2	Good
Thunderhead, Son of Flicka (color) (151)	Univ.	Claudette Colbert-Ann Blyth	Sept., '51	84m	Aug. 11	973	AY	A-2	Good
Time of Their Lives	20th-Fox	Roddy McDowall-Preston Foster (reissue)	June, '51	78m	Feb. 3, '45				Good
Toast to Love (Mex.)	Realart	Abbott and Costello (reissue)	June 1, '51	82m	Aug. 17, '46				Excellent
Tom Brown's School Days (Brit.)	Astor	Irina Baronova-David Silver	Nov. 15, '51	82m					
Tomorrow Is Another Day (103)	WB	John Howard Davies-Robert Newton	Nov. 2, '51	93m	Oct. 27	1074	AY	A-1	Good
Too Young to Kiss (211)	MGM	Ruth Roman-Steve Cochran	Sept. 22, '51	90m	Aug. 11	973	A	A-2	Very Good
Trail Guide	RKO	Van Johnson-June Allyson	Nov. 23, '51	91m	Oct. 27	1073	AY	A-1	Good
Treasure of Lost Canyon (C)	Univ.	Tim Holt-Linda Douglas	Not Set	60m	Feb. 2	1222			Good
Trio (Brit.) (5030)	Para.	William Powell-Julia Adams	Mar., '52		Jan. 5	(S)1178		A-1	
Two Dollar Bettor	Realart	J. Hayter-N. Patrick-J. Simmons	June, '51	91m	Oct. 14	517	AY	A-2	Excellent
Two Gals and a Guy	UA	John Littel-Marie Windsor	Sept., '51	63m	Oct. 6	1050		A-2	Good
Two of a Kind (350)	Col.	Janis Paige-Robert Alda	Aug. 31, '51	70m	June 23	906		A-2	Fair
Two Tickets to Broadway (color) (264)	UA	Lizabeth Scott-Edmond O'Brien	July, '51	75m	June 23	905	A	B	Good
UNKNOWN Man, The (form. Behind the Law [210])	MGM	Walter Pidgeon-Ann Harding	Nov. 16, '51	86m	Oct. 20	1065	AY	B	Good
Unknown World (5101)	Lippert	Bruce Kellogg-Marilyn Nash	Oct. 26, '51	63m	Nov. 3	1094		A-1	Good
Utah Wagon Train (5054)	Rep.	Rex Allen-Penny Edwards	Oct. 15, '51	67m	Nov. 3	1095	AY	A-1	Good
VALLEY of Fire (353)	Col.	Gene Autry	Nov., '51	63m	Nov. 10	1102	AY	A-1	Good
Varieties on Parade (5020)	Lippert	Jackie Coogan	July 20, '51	60m	July 28	(S)947		A-1	
Vengeance Trail (5225)	Mono.	Bill Elliott-Peggy Stewart	Apr. 20, '52	73m	Aug. 18	(S)982			
Viva Zapata! (206)	20th-Fox	Marlon Brando-Jean Peters	Mar., '52	113m	Feb. 9	1229			Excellent
WACO (5224)	Mono.	Wild Bill Elliott	Feb. 24, '52	73m	Dec. 22	(S)1163			
Wanted: Dead or Alive (5154)	Mono.	Whip Wilson	Sept. 9, '51	59m				A-1	
Warpath (color) (5025)	Para.	Edmond O'Brien-Dean Jagger	Aug., '51	95m	June 2	869	AY	A-2	Very Good
Weekend with Father (206)	Univ.	Van Heflin-Patricia Neal	Dec., '51	83m	Dec. 1	1126	AY	A-1	Very Good
Well, The	UA	Henry Morgan-Barry Kelly	Sept. 10, '51	85m	Sept. 8	1005	AY	A-2	Excellent
Westward the Woman (216)	MGM	Robert Taylor-Denise Darcel	Jan. 11, '52	116m	Nov. 24	1118		A-2	Good
When in Rome	MGM	Van Johnson-Paul Douglas	Apr., '52		Feb. 9	(S)1231			
When Worlds Collide (5106) (color)	Para.	Richard Derr-Barbara Rush	Nov., '51	82m	Sept. 1	998	AY	A-2	Very Good
Whip Hand (212)	RKO	Elliott Reed-Carla Balanda	Oct., '51	82m	Oct. 27	1075	AY	A-1	Fair
Whip Law (5251)	Mono.	Whip Wilson	Feb. 3, '52		Dec. 29	(S)1170			
Whistle at Eaton Falls, The (322)	Col.	Lloyd Bridges-Dorothy Gish	Aug., '51	96m	Aug. 4	966	AY	A-1	Very Good
Whistling Hills (5145)	Mono.	Johnny Mack Brown	Oct. 7, '51	58m					
Wild Blue Yonder (5103)	Rep.	Wendell Corey-Vera Ralston	Dec. 5, '51	98m	Dec. 8	1133	AY	A-1	Good
Wild Jungle Captive	Realart	Otto Kruger-Amelita Ward (reissue)	Feb., '52	63m					
Wild North, The (color) (226)	MGM	Stewart Granger-Cyd Charisse	Mar., '52	97m	Jan. 19	1193		B	Good
With a Song in My Heart (color)	20th-Fox	Susan Hayward-David Wayne	Apr., '52						
Woman in the Dark (5131)	Rep.	Penny Edwards-Ross Elliott	Jan. 15, '52	60m	Feb. 2	1222		A-2	Fair
Wonder Boy, The (Brit.)	Snader	Bobby Henrey	Dec., '51	83m	Jan. 5	1178		A-1	Average
Wooden Horse, The (Brit.)	Snader	Leo Genn-David Tomlinson	Aug. 28, '51	98m	Sept. 8	1006		A-2	Very Good
YELLOWFIN (formerly Bluefin) (5108)	Mono.	Wayne Morris-Adrian Booth	Oct. 14, '51	74m	Aug. 18	(S)982		A-2	
Yes Sir, Mr. Bones (5019)	Lippert	All-Star Minstrel Show	July 13, '51	54m	Aug. 11	(S)975		A-1	
You Can't Beat the Irish (Brit.)	Stratford	Michael Dolan-Jack Warner	Mar. 17, '52	82m					
You Never Can Tell (132)	Univ.	Dick Powell-Peggy Dow	Sept., '51	78m	Aug. 25	989	AYC	A-1	Good
Young Scarface (Br.)	M.K.D.	R. Attenborough-H. Baddeley	Nov. 7, '51	80m	Nov. 10	1103		A-2	Good
Yukon Manhunt (5123)	Mono.	Kirby Grant-Margaret Field	July 12, '51	63m	July 20	(S)947	AY	A-1	

FEATURES LISTED BY COMPANIES — PAGE 1201, ISSUE OF JANUARY 19, 1952
SHORT SUBJECTS CHART APPEARS ON PAGES 1211-1212, ISSUE OF JANUARY 19, 1952

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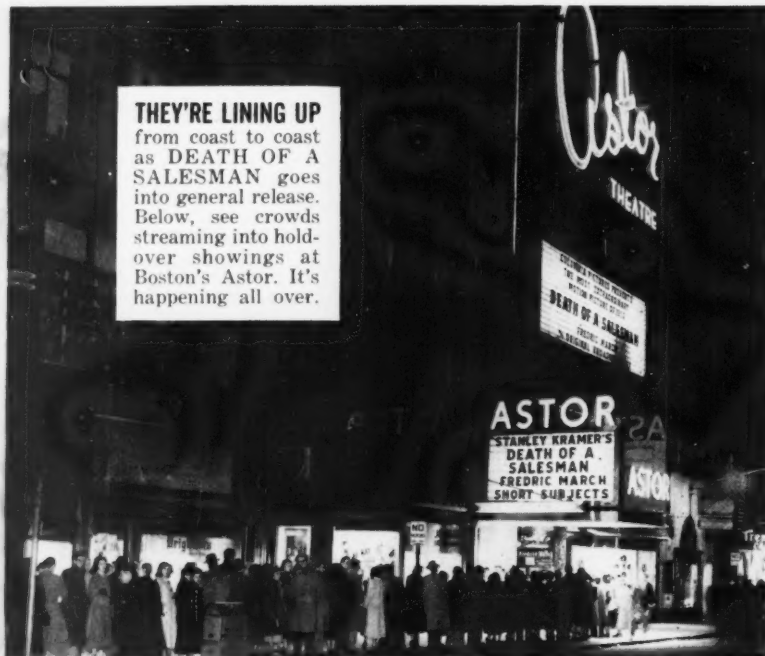


THIS WEEK'S BACK PAGE NEWS

The
LAST
WORD
FROM
COLUMBIA

THEY'RE LINING UP

from coast to coast as **DEATH OF A SALESMAN** goes into general release. Below, see crowds streaming into hold-over showings at Boston's Astor. It's happening all over.



ALL-SEEING EYE of the FBI re-enacts the capture of the century in **WALK EAST ON BEACON**. De Rochemont shows how the big spy ring was found and finished. From J. Edgar Hoover's Reader's Digest story!



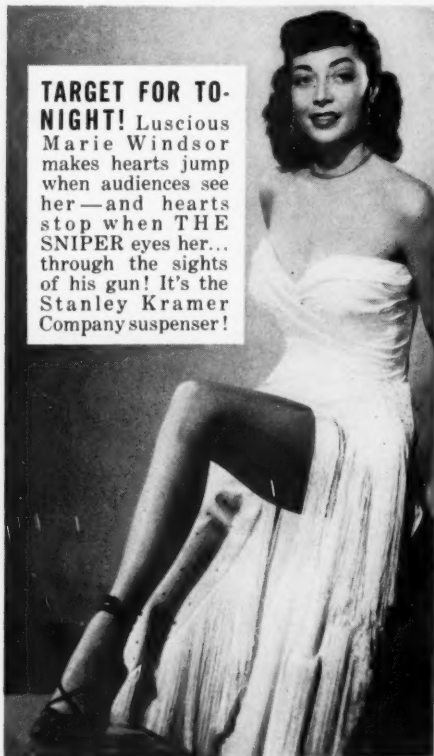
GENE'S COMING YOUR WAY with Champion and all his troupe on his cross-country p.a. junket. Show Autry fans his latest adventures in **THE OLD WEST** when he rides into your town.



FRENCH LEAVE! Dana Andrews spends lucky two weeks in Paris with Marta Toren, filming foreign background for **ASSIGNMENT—PARIS**, the Paul Gallico Satevepost exciter behind Europe's hottest news story.

TARGET FOR TO-NIGHT!

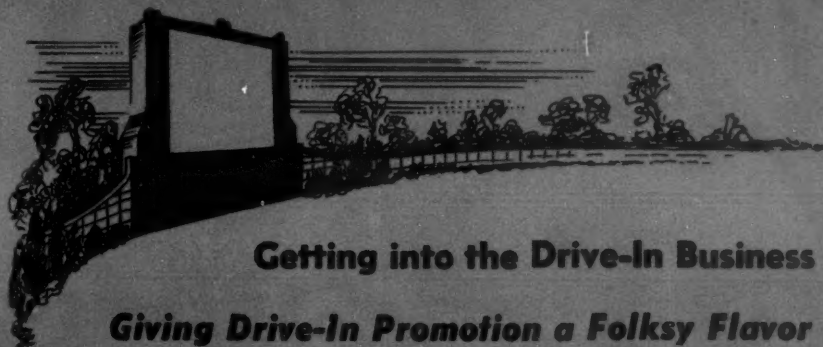
Luscious Marie Windsor makes hearts jump when audiences see her—and hearts stop when **THE SNIPER** eyes her... through the sights of his gun! It's the Stanley Kramer Company suspenser!



MOTION PICTURE HERALD

Better Theatres

EQUIPMENT • FURNISHINGS • DESIGN • PHYSICAL OPERATION • MAINTENANCE



Getting into the Drive-In Business

Giving Drive-In Promotion a Folksy Flavor

Catering Profitably to Drive-In Appetites

Design Dictated by the Basic Operating Needs

● **LEE THEATRE, FORT LEE, N. J.**

A Simple Way to Test Projection Efficiency

FEBRUARY ISSUE: Section 2 of Motion Picture Herald of February 9, 1952

Now Playing

A hand is shown holding a dark rectangular sign with white text. The sign is tilted slightly to the right. The text on the sign reads "Enjoy Coca-Cola" on the top line and "- be Refreshed" on the bottom line. The hand is simple line art, with fingers gripping the top edge of the sign.

Enjoy Coca-Cola
- be Refreshed

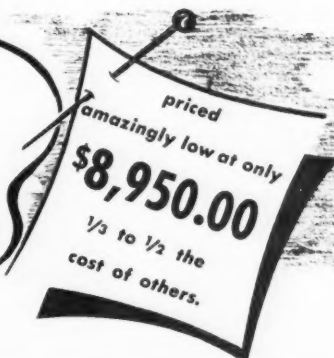
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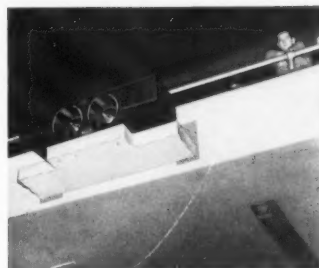
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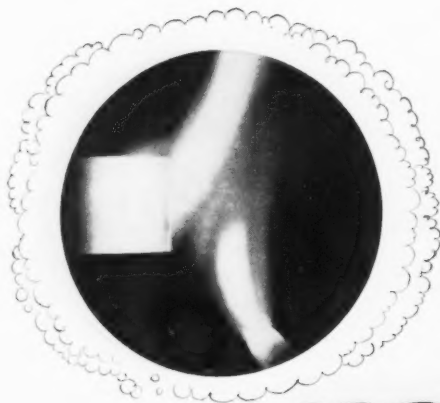
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If *yours* is one of the large percentage of inadequately lighted indoor theatre screens, *ask yourself*: Are my lamps aligned and in proper trim? Electrical equipment in good working order? Screen reflectivity within the limits of recommended practice?

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"Jewel-Box Setting for First-Run Pictures"

Designed and decorated by Alfons Bach, the new Ridgeway Theatre in Stamford, Conn. is rightly featured as a "Jewel-Box Setting for First-Run Pictures." Inside and out, this newest addition to the Ridgeway Center community development reflects today's trend toward true luxury at popular prices.



Heywood-Wakefield TC 706 "Airflo Rocking Chair Loges" bring true, easy chair comfort to the premium-priced loge section. In addition to luxurious steel coil springs in seat and back, the exclusive spring-base action assures complete relaxation.

The Ridgeway is seated throughout with Heywood-Wakefield chairs. "Encore" model TC 701 brings Orchestra patrons the added comfort of padded arms and steel coil springs of exclusive Heywood-Wakefield design for both seats and backs. Note the interesting but unobtrusive wall treatment, and how staggered seating assures unobstructed sight lines.



BETTER THEATRES SECTION



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The experience of Nathan V. Steinberg, Veteran New York Exhibitor, proves once again that the extra comfort of Heywood-Wakefield seating is a sound investment on every count. For the patrons' opening night enthusiasm has carried over in the form of continued, steady attendance—with the "Rocking Chair Loge" section filling consistently at 15¢ premium over the orchestra admission.

Find out for yourself how much the extra comfort of Heywood-Wakefield seating can do to help today's fine pictures build box-office profits. Get in touch with your nearest Heywood-Wakefield representative—or if you haven't received your copy, write to Menominee for the new catalogue showing the complete line of Heywood-Wakefield seating in full color.



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Better Theatres

for FEBRUARY 1952

GEORGE SCHUTZ, Editor

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Better Theatres is published the first week of each month, with the regular monthly issues, and an annual edition, the Market & Operating Guide, which appears in March, issued as Section Two of Motion Picture Herald.

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In the Drive-In's Nineteenth Year

IN a couple of months the drive-in division of the business will again be in operation nationally, continuing—with some further expansion—a service nineteen years old come July.

Back in 1933, the idea of exhibiting motion pictures to an audience seated in automobiles struck many—perhaps most—of us as at best a transient novelty. A picture too big to be adequately lighted, viewed distantly through a windshield, and seen at all only with difficulty by persons in the back seat! What the scoffers overlooked was the tremendous influence of convenience on choice of recreations.

That the idea of the drive-in theatre did not spread substantially until 1947 was due to the war. The in-car speaker previously supplied what had been lacking for growth. But there wouldn't have been any in-car speaker if the idea hadn't had the inherent vitality to persist in spite of handicaps.

Except for individual sound reproducers, which merely solved a problem external to the function of a drive-in, the technical conditions haven't changed much. Yet well over 3000 drive-ins will be attended by some 300 millions of people this year.

Booking procedure too well known to be specified here, indicates that the drive-in field hasn't grown and prospered because of its screen attractions. Nor because of the hot dog, either—the torrid terrier can be had most anywhere. But whatever the drive-in offers by way of pastime, it supplies with a maximum of convenience.

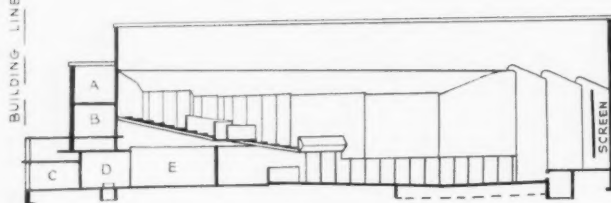
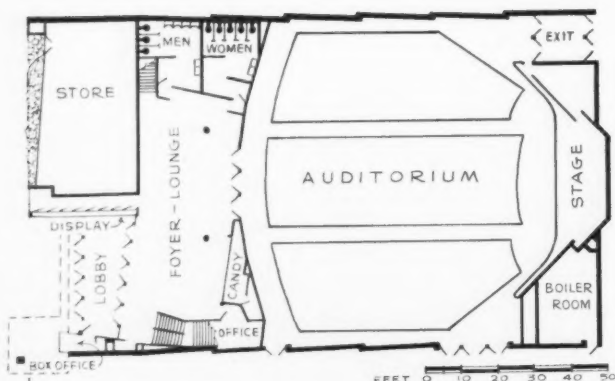
Television, a young medium artistically crude and technically limited, is doing all right with the same natural advantage.

THAT is an asset which the regular motion picture theatre can only approach, never equal. But it is the regular theatre alone that allows the motion picture to employ its full capacities as a teller of stories. This is its great and manifold advantage, to be exploited with the highest standards, with the steady technical progress, owing to an art that is practically unlimited in dramatic scope.

Paul Raiborn, vice-president of Paramount Pictures and head of its television operations, recently said in speculating on future film grosses:

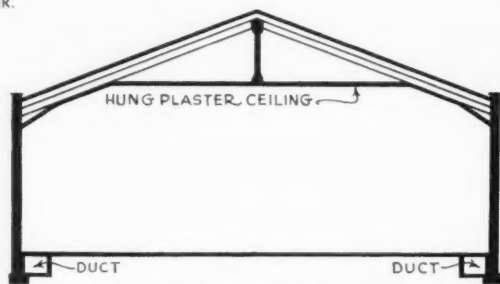
"Theatres can change technically, too, and when they realize their potential in this regard to produce emotional effects which can't be produced elsewhere, the present grosses will probably look rather small."

What are we waiting for? —G. S.



LEGEND OF LONGITUDINAL SECTION: A—Projection Room; B—Transformer Vault and Battery Room; C—Outer Entrance Area; D—VESTIBULE (or Lobby); E—FOYER.

CONSTRUCTION AND PLAN: With a lateral span of 90 feet, construction of the Lee theatre employs the rigidized steel method of framing requiring a minimum of members for such support. Piers turn to form a gable roof, from the central portion of which is suspended a plaster ceiling, sides of the ceiling being played at the angle of the roof structure. Area between the ceiling and the gable has been used for the main air-conditioning supply duct. The auditorium floor slope (see longitudinal section) approaches flatness sufficiently to avoid excavation or ramping (the Lee is built on solid rock). Trenching for pier footings were taken advantage of for construction of concrete return air ducts, and these trenches also carry plumbing lines. Recirculation ducts are gridded internally along virtually their full length. A boiler room at the rear is depressed only 3 feet; compressor and heat transfer equipment is above that, and the fan above the latter. Utility engineers accepted placement of a transformer chamber within the building, in a concrete compartment immediately below the projection room (see longitudinal section), instead of underground. The roof is a factory-prefabricated (Robinson) steel deck with 2-inch impregnated Celotex for insulation.



FRONT AND ENTRANCE: The facade wall screening the gable roof is set back sufficiently to provide the inviting effect of a small entrance plaza beyond street traffic, with an L-shaped canopy protecting box-office area and immediate approach to Herculite all-glass doors leading into vestibule, where doors of wood core and stainless steel lead directly into the lobby-foyer. Cantilevered from the building structure, the canopy forms also the vestibule ceiling, with hi-hat light fixtures both outside and inside. The facade wall is California stucco tinted light buff and laid with aluminum separators, which give an effect of stone and reduce risk of cracking. Below the entrance area is faced and trimmed predominantly in stainless steel. Herculite doors have aluminum hardware to match steel trim elsewhere. In the absence of a true marquee, a lally column supporting the box-office area of the canopy, also supports (with the aid of building ties) a double-faced sign structure of stainless steel and neon trim, mounting Adler attraction panels the theatre name in neon recessed in stainless steel boxes. At sides and rear outer construction consists in curtain walls of concrete blocks stuccoed over.



Accent on

Picturing and describing the new 1400-seat Lee theatre in Fort Lee, N. J., located just over the George Washington Bridge from New York City's upper Manhattan, now patronized by New Yorkers and Jerseyites from a wide area. The theatre is an operation of B. S. Moss Theatrical Enterprises.

Architects:
ROCHE & ROCHE, New York

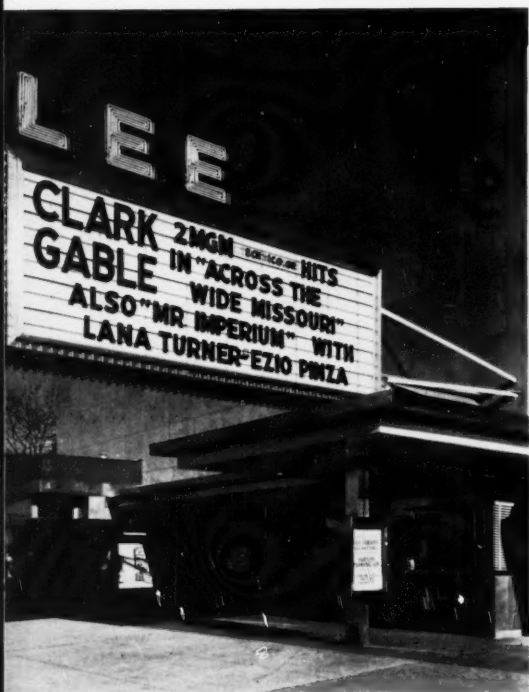
Mechanical Engineers:
GRADY & MEYER, Teaneck, N. J.

Consultants to Moss Theatres:
BEN SCHLANGER and WM. A. HOFFBERG, New York

Acoustics Engineer:
EDWARD CONTENT, Stamford, Conn.

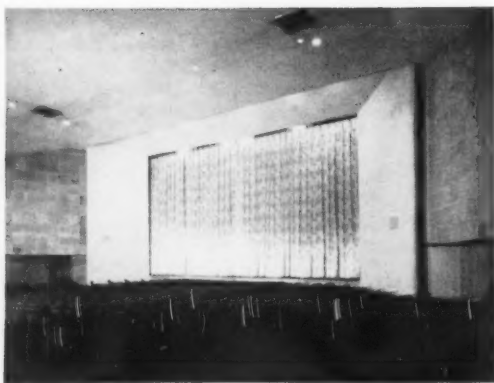
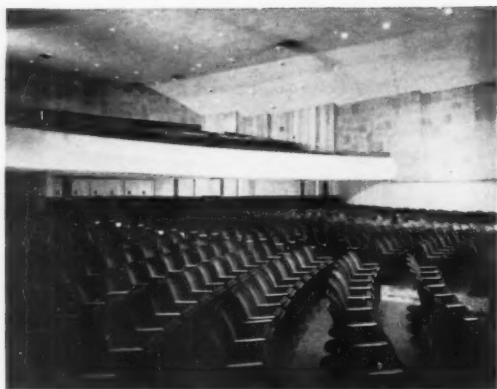
Basic Operating Needs

PHOTOGRAPHY BY JOSEPH W. MOLITOR



LOBBY-FOYER: This area is treated to provide a spacious approach to seating and restrooms with the atmosphere and facilities of a lounge. Walls are mahogany Weldwood, the ceiling acoustic plaster tinted off-white, the floor carpeted in a Karagheusian red-and-tan leaf pattern laid flush at one end with terrazzo carried in from the vestibule and extending across the adjoining end and around the refreshment stand. Besides its primary protective function, the terrazzo border has the incidental effect of interrupting the carpet pattern between floor and stairway to the balcony, eliminating visual confusion that can be produced at the first step by a pattern of such boldness. Wherever carpeting abuts walls, the base is stainless steel to avoid injury to the wood by cleaning implements. Structural columns supporting levels above are clad in stainless steel and point out the doors to the auditorium by supporting an "arch" consisting in a "pan" of perforated aluminum along the edges of which run fluorescent lamps in warm white. General illumination is by hi-hat ceiling fixtures. A refreshment stand, located strategically opposite the vestibule and between balcony stairs and auditorium doors, has a display and service counter, and a canopy, matching the walls, with illumination from within the canopy. Open entrances to men's and women's rooms are screened by corrugated glass mounted on aluminum posts. All restroom fixtures are suspended, and walls are tiled to the ceiling. Doors to the auditorium are of baked enamel on steel.

APPROACH SCHEME: The outer approach and the vestibule are architecturally treated as a continuous area, not only by integrating canopy and ceiling, but by carrying the box-office beyond the glass doors, and running an attraction advertising display window without interruption from the sidewalk to the foyer doors. Externally, the displays, with stainless steel moulding, are set in a structure projecting slightly beyond adjoining commercial space, the front of which, of stainless steel and redwood, is played behind a low plant to effect this exposure of the theatre entrance from the store side.



THE AUDITORIUM: Dealt with exclusively as a component of the motion picture exhibition machinery, the auditorium of the Lee is shaped and finished without any concealment of that function. A wainscot extends to a height of about 6 feet along the sides; this is oak "Plankweld," a 1/4-inch veneer, which is nailed to furring. Elsewhere walls are perforated Transite over 3-inch rock wool battens and are left natural. The ceiling is sand-finished hard plaster (it was plastered in a continuous operation to prevent seams due to different periods of drying). The balcony soffit and fascia are of acoustic plaster, and the latter is angled laterally for further sound control. In the balcony, beyond critical acoustic area, "Plankweld" is used also on side walls. Divided into non-parallel panels, main side walls converge to terminate into two splayed offsets that form the immediate screen area. The final splays are contiguous with screen masking (the Lee was well underway as a project before the Schlanger-Hoffberg luminous-surround screen became available; the splay scheme provides ideal conditions for it, however, while the neutral treatment of the auditorium enhances those conditions). A screen curtain on a Vallen control system travels between the first and second sprays and is illuminated by reflector lamps at the edge of the ceiling and above the curtain, also by footlights. Both intermission and running illumination is by downlights. Approximately 800 of the 1400 seats are on the main floor. With a three-bank, five-aisle plan, seating on both levels, consisting in American "Bodiform" chairs with padded backs, is spaced 36 inches, and is staggered in the center bank, in a random scheme based entirely on sightliness, on each level. The main floor is of dual incline type. The balcony rises only 6 inches in every 3 feet—there are no intermediate steppings.

PROJECTION: The Lee presents a picture approximately 26 feet wide on a Raytone "Pantex" screen illuminated by Peerless "Magnarac" lamps with 7x8mm trim operated at 68 amperes. Projectors are Simplex "X-L" with f/2.0 lenses. Sound is Simplex "X-L." Current rectification is by Hertner "Transverters."

AIR-CONDITIONING: With two 50-ton Worthington compressors, and a 100-ton evaporative condenser in split-circuit, the Lee is cooled with four-stage control according to demand, with coils as well as compressors cut out for efficient dehumidification. The balcony has smoke exhaust. Toilet room exhausts operate automatically with the supply fan. Outlets are Air Devices "Agitair" diffusers.

*So-o-o you want
to build a drive-in!*



Not so easy to build a drive-in now, of course—but for those who may, and in anticipation of more lively expansion of the outdoor field, this article begins a series primarily for those who will want to be

GETTING INTO THE DRIVE-IN BUSINESS

By WILFRED P. SMITH

Owner-Operator of the Garden Auto-Torium, Ledgewood, N. J.

SO YOU WANT to build a drive-in! Starting with that assumption—for there must be quite a few persons both in and still outside the theatre business who contemplate getting into the drive-in field now or later—the series of articles here-with introduced will endeavor to supply, as simply as possible, some practical advice derived from what the writer has learned—and *unlearned*—about it over a period of years that just about spans drive-in history.

At the moment—and for how much longer no one, we believe, can tell—the number of drive-ins that can be built in the United States is severely limited by restrictions on certain materials imposed under the National Defense Act. Of these materials—basically aluminum, steel and copper—only copper is the absolutely indispensable one. So long as the current regulations of the National Production Authority allow only 200 pounds of it to be purchased for such a purpose as that of a theatre, a new drive-in cannot be adequately equipped for sound and lighting unless specific permission to buy the required amount is obtained from the Government.

That is the official state of affairs at present; however, the National Production Authority does consider applications for the necessary critical materials, and it has been approving a few of them on the merit of



particular circumstances. And as we have remarked, no one knows when industrial and political conditions may change sufficiently to bring about an end of these controls. When that occurs, the drive-in field quite probably will resume the expansion underway when controls were in effect.

While it is hoped that some people already operating drive-ins will get something of value out of these articles, they primarily address persons without any experience in outdoor operation. In fact, we are going to take the position that the reader may not have had previous interest in theatre operation of any kind. This article therefore starts with the project while it is still just an idea.

Your first step is to familiarize yourself thoroughly with the area which you think is a likely one for a profitable drive-in oper-

ation. Why does it appear a likely one? Perhaps you have noted that it contains a preponderance of wage earners and small-salaried "white collar" workers of pretty steady employment, with a plentiful sprinkling of young folks, including teen-agers and small children. If so, you are on the right track.

Unless the section is an unusually populous one, you will not want to locate your drive-in within ten miles of another one, while even that distance is open to suspicion, suggesting that you recheck your original observations regarding the character of the population, with special attention to the number of young married people with small children, and their economic status. They shouldn't be people of means, but they should have the wherewithal to go out once or twice a week in the family auto-

1. First Steps in Developing the Project

Ballantyne's Outstanding, New Dub'l-Cone[®] IN-A-CAR SPEAKER

**BUILT TO OUTLAST
ANY OTHER SPEAKER**

3 to 1

Ballantyne-Dub'l-Cone speaker is a revolutionary new development in drive-in-theatre in-a-car speakers. It offers features never before found in any speaker, regardless of cost. In fact, Ballantyne brings you all of these features at a cost no greater than you pay for run-of-the-mill speakers on the market today. And the Dub'l-Cone speaker will outlast 3 to 1 any other speaker available.

Again Ballantyne engineering brings to the drive-in theatre a product years ahead of the field in design, construction, and quality of reproduction. The Ballantyne Dub'l-Cone offers all of the desirable features of a top quality speaker, plus advanced improvements which overcome practically all of the disadvantages of ordinary speakers.

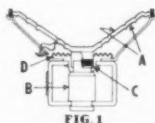


FIG. 1

COMPLETE PACKAGED EQUIPMENT FOR DRIVE-IN-THEATRES

As the originator of "packaged" equipment for drive-in-theatres, Ballantyne still offers the only complete package unit for any size theatre. Included are: In-car Speakers, Soundheads, Amplifiers (Single or dual channel), Ramp control panel, Projectors, Hi-Tilt projector bases, 18" Magazines, Projector Changeovers, Arc Lamps, Rectifiers, Tungar Tubes, Lenses, Electric Rewind, Hand Rewind, Rewind Table, Film Cabinet, Aluminum Reels, Film Splicer, Reel End Alarms, And a completely prefabricated screen tower.

Added to this is Ballantynes offer of a layout of the size drive-in you desire on your own piece of property, including entrances, exits, ramp detail, projection and concession room plans, etc. free of charge. The job of building your drive-in resolves itself to your securing a dirt man and a local contractor to erect the projection and concession room building. Your problem is reduced to the simplest terms. Write for complete free details, catalogs, pictures, blue prints, and the name of your nearest Ballantyne Dealer.

IMPORTANT NOTICE ABOUT GOVERNMENT RESTRICTIONS!

Under N.P.A. order M-4 you cannot build a drive-in-theatre if you use more than two tons of steel, 200 pounds of copper, or any aluminum. Write to the Ballantyne Company for a complete breakdown on the use of these metals in building your drive-in. We can give you the exact answers including steel requirements, wire sizes, weights and quantities, etc., so you can conform to government restrictions. Write today. It's free! New restrictions coming April 1? Act today!

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FEATURE 1—The sensational Dub'l-Cone 4" Speaker (Fig. 1, A). Consists of two cones, one superimposed over the other with a 3/16" air space between. The outside cone for protection, the inside for projection, of sound. Both cones are completely weather-proofed by the latest methods.

The sun can dry or bake out, water can soak, and the outer cone can go to pieces without damage to the inner cone. If the outside cone ever becomes destroyed it can be replaced with a new cone and ring by the drive in theatre owner in a few seconds ... and have a new speaker for less than 20 cents.

FEATURE 2—INCOMPARABLE QUALITY SOUND. Has a Heavy 1.47 ounce Alnico 5 Magnet (Fig. 1, B) which gives 2 to 3 times the power of earlier magnet materials. This plus the sounding board effect of the protective cone and air space produces sound that is more completely developed in the lower frequency than ordinary speakers and gives a full round tonal effect to both music and voice. The life-like sound reproduced by this speaker more closely resembles theatre sound than anything heretofore available.

FEATURE 3—Aluminum Voice Coil (Fig. 1, C). The Voice coil is aluminum ... will not swell, warp, or buckle. Retains its shape thus maintaining the vital delicate air gap around it.

FEATURE 4—Alumizite treated diaphragm. (Fig. 1, D). Impervious to rain, dampness, sun and heat. The only speaker on the market, with treatment of any kind at this vital point.

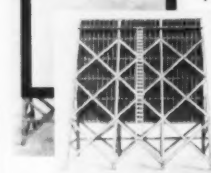
FEATURE 5—Die Cast Aluminum Case in two tone finish. The case is die cast of aluminum for strength, lightness, and durability, and has a beautiful two-tone finish. Both coils are double-coated and each coat baked on. It is truly the most beautiful speaker on the market. The junction box is also finished in the same two-tone effect.

FEATURE 6—Every point in a speaker that can be attacked by water or dampness has been protected in the Ballantyne AX Series Dub'l-Cone Speaker.

OTHER OUTSTANDING FACTS about the DUB'L-CONE SPEAKER —

- All metal parts are zinc-plated by a special process.
- Cones, gaskets, and dust buttons are treated with a fungus and waterproof lacquer approved for use on Signal Corp equipment.
- Gaskets are punched out of solid beaverboard to eliminate splitting as often happens with laminated chipboard normally used.
- A Brass dust collar completely eliminates any possibility of corrosion.
- A high quality, enclosed, wire-sound volume control is used.
- The junction box transformer is varnish impregnated to guard against moisture.
- The AX Series Dub'l-Cone speaker is available with or without downlights, and with straight or coiled cords.

BALLANTYNES COMPLETELY PREFABRICATED SCREEN TOWER



To meet all the requirements of government limitation order M-4 Ballantyne offers a skillfully engineered, completely prefabricated screen tower for drive-in theatres. All timber used in the tower is Douglas Fir, select structural, as graded by the West Coast Bureau of Lumber, Grades and Inspection, or equal. The entire structure is anchored by 8 concrete footings, cross braced for maximum strength, and designed to withstand a 35 pound per square foot wind load. The entire screen area and screen border is covered with shiplap for added strength and protection to the picture screen. A transite screen facing over shiplap insures flat picture surface. All members are pre-cut and drilled for quick and easy assembly. Complete plans for erection are furnished. Shipped complete to your drive-in site on company truck. For low cost, rigidity, durability, and easy erection you can't beat the Ballantyne Prefabricated screen tower.

THE BALLANTYNE COMPANY

1707-17 DAVENPORT ST., OMAHA, NEBRASKA, U.S.A.

mobile, jalopy or better, kids and all, for a good time.

Generally speaking, a drive-in drawing area can be reasonably considered to extend about ten miles in any direction from the theatre. Naturally, the actual distance in a certain direction may vary from that of another, according to the highway system of the region. Ten miles isn't much of a distance on a main road of four or six lanes; it can be quite a distance, however, where several more miles of bad roads leading off it are required to get people from and to their homes.

Then again, a city dominating the area may be large enough to put considerable pressure on part of the recreational traffic toward one direction or another. On the whole, however, the drawing area of a drive-in is likely to include the city it is near, plus well populated districts within ten miles of it. These localities should add up to at least 50,000, and had better amount to at least 75,000 for a drive-in of good standards and average car capacity.

Average capacity is about 600, and an operation of good standards isn't likely to prove profitable with a much lower one. The writer regards 400 cars as a practicable minimum. A typical American town which, with its immediately surrounding rural area, has around 15,000 families, suggests a capacity of from 600 to 700. Study of the economics, cultural character and recreational habits of the region would advise as to whether it should tend toward the lower or higher side.

In thus arriving at a reasonable capacity, calculate not on the basis of average patronage, but rather according to potential peak attendance. It will be weekend nights, certainly Saturday (weather permitting), probably Friday, and in most communities, very likely also Sunday nights, that you will be depending on to give you your net profit.

DECIDING ON A SITE

Before going into the location of the site let us see how much land you are going to need—the best location of all may be one where you can't get enough ground. You will probably have to look for from ten to twelve acres; at any rate, an average capacity, or one of about 600 cars, requires close to twelve acres for an efficient layout.

You might do with less, but we shouldn't advise it. Twelve acres for around 600 cars allows a good-sized entrance drive, one not less than 30 feet wide, and an exit drive of at least 40 feet (the exit drive should be wider than the entrance because cars are then moving faster; moreover, usually there are two lanes of departing traffic, and there should be ample width to

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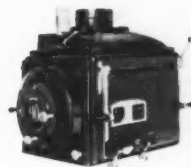
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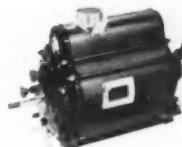
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Proven ability to reduce maintenance costs has made this product a favorite with exhibitors all over the country. For asbestos, wood, metal, concrete.

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allow for safe turning into the highway or a side road leading to it.)

The acreage should be sufficient to provide for overflow attendance. Such storage area requires around an acre per hundred cars. That figure takes into consideration the possibility that patrons waiting to be admitted may get impatient and decide to leave without seeing the show. They must be so systematically parked in the storage space that they can move out and reach the exit drive or road. (These provisions, and others of the plan, will be detailed later with illustrative drawings; they are indicated here only as they bear on site selection).

Having determined approximately how much land you will need, you are ready to come to a decision regarding property on a suitable highway. Naturally, you may have been looking around from the beginning, so that by the time you have gathered social statistics on the community, you already have your eyes on a piece of property or two. Don't, however, get the cart before the horse by committing yourself financially on a tract of land before you have assured yourself on the other factors which we have pointed out.

STUDY TRAFFIC PATTERN

The site will of course be on or near an important highway. Whether it should be on or off the artery depends primarily on traffic conditions. There are situations in which a good side road offers a better entrance to a drive-in because there is no high-speed traffic on it. A drive-in so located should be readily seen from the main highway, however.

The ideal location, other things being equal, is one which presents no cross-traffic problem, either for entrance or exit. Seldom is this possible without resorting to a side road site. If the latter isn't available, the next best choice is a location which, while advising an entrance on the main highway, permits an exit on to a side road which leads to the highway and, preferably, also to secondary roads suited to the direction of at least a sizable number of the departing patrons.

This matter of traffic hazards and inconveniences can take on all sorts of aspects; their possibilities are so various that what all may be, and what to do about each, could not be pointed out in an article. The basic conditions that one should seek to provide are given in the preceding paragraph; to this we can only add that the traffic pattern should be given thorough study before final decision on a site is made, no matter how desirable it may immediately seem otherwise. Conditions requiring a motorist to cross traffic in order to enter or leave a drive-in are critical; they can discourage a lot of potential patronage.

Where the site is highly desirable from

SEATING in the MODERN MANNER



**THE
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Now for the first time a single custom-built chair is offered in

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16 different construction combinations in retractable or conventional type.

Production economies permit
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Please send free literature on Ideal chairs.

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STREET

CITY and STATE

every point of view except a cross-traffic situation, it might be possible to get the highway authorities to allow traffic signals to be installed. That would be unlikely, but you could give it a try.

Now let us say that you have found property of about the size you need, on a highway importantly serving the area. You will of course learn as soon as possible of its availability and cost, and the tax assessment on it in its unimproved condition.

Almost a concurrent step is to find out from the highway commissioner what his attitude may be toward a development which is going to affect traffic conditions at this point of the highway. Sooner or later you are going to have to deal with him in planning your entrance and exits, so you may as well make his acquaintance early in the project.

DRAINAGE PRECAUTIONS

So far, we'll assume, everything is okay. Now let's take a closer look at the property. You hardly would have regarded it as suitable if it had been virtually a hill. It may be rolling, or sloping gradually in a certain direction, without meaning too much of a job of earth-moving. In fact, you probably could take advantage of the slope. What is more critical as a factor of suitability is how the land lends itself to good drainage.

Investigation of drainage conditions really should be done with a civil engineer, or a practical road-building "engineer" (whether or not he has a college degree isn't important). We know of quite a few instances in which failure to take this precaution has greatly increased the cost of construction unnecessarily, and even compelled expensive alterations afterwards.

Neglecting to carry out this important detail, you may have "to live" with your drive-in in a more or less wet condition for many years to come, unless costly drainage facilities and pumping equipment are installed.

Your engineer can advise you if it is practically possible to change certain elevations and divert water in a better direction. He may, in fact, see how you could effect a substantial improvement over mother nature's way of doing it. Every drive-in site is of course different in some degree from every other one. In any case, you must have good drainage—before purchasing, or even taking an option, get the facts of the property on this point.

THE ZONING PROBLEM

Satisfied that the land is well adapted to your project, you will need to know whether any zoning laws prohibit construction of a drive-in on it. Again, you well

(Continued on page 29)

BETTER THEATRES SECTION

DRIVE-INS...

**SPEED TRAFFIC
AND PARKING...
CUT OVERHEAD...**

with Poblocki's NEW Traffic Control Sign



NOW, the Traffic Help you've been waiting for. Eliminate the need for costly, hard-to-get personnel. This portable control sign directs your theatre traffic where you want it, when you want it, all for the cost of a few cents worth of electricity per week.

In all instances, the man who serves each car with speakers, can fill the ramp and move control sign. This will save one man's time and do a more positive job, thereby paying for itself in an extremely short time. Each drive-in can use several signs — any place within drive-in to control traffic, identify concession and on outside to sell program, identify entrance.

Vibration service — incandescent lamp

WRITE TODAY FOR
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covered with color hoods (under sign) flashing on and off at 4 different sequences to attract attention.

Engineered illumination provides great visibility . . . Extremely rugged and impervious to high winds, yet light in weight for easy handling . . . handsome, eye-catching, all-metal construction . . . has already proven highly practical in actual drive-in operation.

Custom Built Slides — Each operator can have plexiglas sign panels to suit his particular needs. The sign is equipped for easy insertion, can be changed in less than 1 minute, and is so arranged that it can be used as a single face or with sign on both sides.



K-HILL "Drive-In Theatre" Traffic Counter

INEXPENSIVE • ACCURATE • QUICKLY INSTALLED

To count is to control

To control is to profit



KNOW FOR SURE
How many cars are inside.
How much space is available.
How many sandwiches to make.
How much corn to pop.
How many tickets are sold.
How each day's total compare.

BE SURE
Note tubes on each side of ticket office. Counter inside **REGISTERS EVERY CAR**

Send for complete information or contact your jobber

K-HILL SIGNAL CO., INC.—UHRICHSVILLE, OHIO

BILL SMITH INVITES YOUR QUESTIONS . . .

Questions about drive-ins submitted to Mr. Smith by mail will be answered as promptly as possible in this department. The name of the person sending the inquiry will not be published. Letters should be addressed to Better Theatres, Drive-In Department, Rockefeller Center, New York 20, N. Y.

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Making Drive-In Promotion Folksy

By PEARCE PARKHURST

Manager of the Lansing Drive-In, Lansing, Mich.



[The vigor and originality with which Mr. Parkhurst pursues the interest and good-will of his community has won him substantial note in the drive-in field. He was the BETTER THEATRES Manager of the Month for December, and he has won numerous Quigley Awards for attraction campaigns.]

THERE IS something about a drive-in operation that allows it to "get closer to the people" than a regular theatre. Maybe it is the informal, spontaneous way in which people can come to it; maybe being in the open air adds to this, the "picnic" atmosphere. Anyway, this quality is there, and drive-in management can use it to good advantage.

Recently, during the writer's current off-season travels in Florida and other parts of the South, we have noted that much of the promotion is in that spirit. There was, for example, the Dania drive-in at Dania, Fla. Mr. and Mrs. Arthur Waters had taken this over from another operator, and this was their newspaper announcement:

"A blessed event! Mr. and Mrs. Art Waters wish to announce the adoption of the Dania drive-in theatre. You are all invited to attend our big opening celebration as soon as we get our baby some new clothes. Watch your papers for the date of our Blessed Event Party."

That's the folksy approach to the pub-

lic that fits easily into the nature of a drive-in—its *human* nature, if we may say so.

At the Lansing drive-in, when we close in the fall we still use little gags to keep the people constantly aware that there is a Lansing drive-in and that it will be re-opening in the not-too-distant future. For example, we ran an ad for one week after we closed last fall, not only to tell them we *had* closed, but to get in a plug for our April opening. As for *advertising* that you are closed, it is better to let them

know than have them drive out to your theatre only to find it closed. That doesn't build good-will—that isn't folksy.

Also, before leaving for the South in December, we sent a Season's Greeting card to everyone on our mailing list. It included a metal desk calendar with special markings for all the holidays and the flower and birthstones of the month.

Then we arranged for a 6-inch newspaper ad to be run the day before Christmas, and a local radio station spot announcement for Christmas day, both ex-



A Southern drive-in greets its patrons at Christmastime—how Mr. and Mrs. Art Waters decorated the entrance to their theatre at Dania, Fla., last December. Note the "reindeer," which Mr. Parkhurst, in his accompanying article, explains are Mr. Waters' own Southern version.

tending Christmas greetings and mentioning our "gala reopening" in April. They carried a theme of the stars of Bethlehem instead of seeing "the stars under the stars at the Lansing drive-in."

Public relations efforts of this type maintain a friendly interest and they pay off, in our experience, at the box-office during the following season.

MAKING IT PERSONAL

Nor is it well to let a season just peter out in the fall. We ended our 1951 season in a veritable "blaze of glory" by means of a special late campaign designed to beat even the attendance records in September. The campaign started off with a big ad in Sunday's paper announcing a wager between the owners of the theatre, and the manager (yours truly) that attendance during the last week of the season would be greater than that of any week since August. I was the one who bet it would be greater.

The stunt had human appeal. And we built it up on that basis. Copy went into the circumstances leading to the bet, conversations between myself and the bosses, and so on—making a human story. Copy of course also worked in plugs for the three fine programs scheduled for closing week.

During that week we let the people know how the contest was going—giving them a personal participation feeling. On Monday and Tuesday a newspaper ad carried a graph with a head cut of me, indicating how I was coming along on my bet. Wednesday's ad carried a personal indorsement of the midweek program by our deputy sheriff, with a photo of him—again, human interest stuff, to which was added, on Thursday, an ad with a picture of the staff rooting for the manager to win the bet.

Friday's copy featured a picture of me in the theatre jeep that was going to take us south (presumably on the \$1000 bet we hoped to win), with a rear tire sign, "Florida is wonderful and so is the Lansing Drive-in Theatre, Lansing, Mich." Home folks like to see their town advertised in other regions. Saturday's newspaper copy carried a photo of the tower and attraction sign with an appeal for a sell-out that night to make Parkie win his bet!

That last week *was* the biggest since August with the exception of Labor Day week with its fireworks display.

HUMOR AND HUMAN-NESS

On the following Sunday we ran an ad announcing the outcome of the wager, saying the theatre was closed for the season, and thanking the people for their splendid patronage. However, one half of the large

ad was devoted to the conventional theatres in the Lansing area, naming the theatres and recommending them for the continued enjoyment of movies. There was a line "Go to a movie theatre today—it's Movietime, U.S.A.," and we signed off, "Your friendly Lansing drive-in theatre will be watching for you next spring."

On our way south we saw a real nifty along this line at New Castle, Ind. On the attraction board of the closed drive-in was the copy, "Baby, it's cold outside, so let's go uptown to a show. Thanks for your patronage. See you all next spring." That's in the spirit of drive-in operation—common humanity rather than dignity, with a manner of direct friendliness, and good humor.

Selling the drive-in as a place for a good time has many sides. There are such important ones as (1) an appearance from the highway that will make them want to come in, (2) physical conditions inside so attractive they'll feel happy after they get in, (3) service with a smile, (4) extras before the show, such as rides, stage performances, etc., and (5) good presentation of the screen attractions and good food—these are all you have to sell.

CREATING "PERSONALITY"

But into all of this must be injected, for top results, a friendly personality which the theatre itself absorbs from the management. Advantage should be taken of every opportunity to produce that quality. As, for example, Mr. and Mrs. Waters did at their Dania theatre last Christmas.

As one approaches this drive-in the eye is attracted by columns of trees at the entrance drive, and during the holiday season these were bejeweled with colored lights. Then over the box-office was mounted Santa Claus and reindeer — a southern version, as it were, of Art Waters' own conception, Santa being in cherry red swimming trunks with his big round belly protruding, and he and his bag of gifts being drawn by three dolphins.

The Waters could have stopped there, but didn't. The box-office was dressed up with candy canes and holly, and inside was a decorated silvery Christmas tree. In front of the box-office stood a live St. Nick handing out free gifts to the youngsters among the patrons. There were lollipops, comic books, etc., for the kids. And was there a dog in the car? Well, there was something for him, too—a biscuit bone!

A little slogan which we use as a guide at the Lansing drive-in goes like this:

"Ours is a mission of making people happy. What a pleasure to be so engaged."

Try to run your drive-in by that slogan and your drive-in, barring unusual conditions, is pretty sure to pay off.

TORNADO. CLEANING

Cuts Hours Off of THEATRE MAINTENANCE

If you really knew the dollars saved by the one out of four theatres cleaned with a Tornado—you'd order your combination blower-portable vacuum today!

You'll be amazed at the speed with which boxes and debris can be blown to the front of the theatre, four rows at a time. You get speed and savings too, when seats, stairs, floor and screen are easily Tornado vacuumed of their embedded dirt.

Yes, you'll recover valuable cleaning hours and with less labor.



TORNADO THEATRE BLOWER

A powerful blast blows trash, boxes, rubbish and dirt from under seats—four times farther and faster than other methods. Operator moves faster and with less fatigue.

and a Portable Vacuum

Just reverse the hose, add the bag and the same unit becomes your portable vacuum. Operators move through aisles and seats without trouble.

Get more information on this faster, economical cleaning. Write for Bulletin 584.

BREUER ELECTRIC MFG. CO.

5102 North Ravenswood Ave., Chicago 40, Illinois

Can You Afford to Throw Money Away to Keep the Air Fresh in Your Theatre?



If replacing dead air is a costly, heat-wasting process in your theatre . . . you can cut these costs by simply replacing ordinary filters with new, revolutionary RP D-O (Dust and Odor Removing) Filters. It's true . . . D-O Filters will remove dust and odors too . . . automatically to provide refreshed air . . . and without heat waste!

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Your staff will have that well-groomed, Johnny-on-the-spot appearance when Maier-Lavaty custom tailored-to-measure uniforms are on the job. Hundreds upon hundreds of the nation's most particular theatres are right now giving their personnel that "glamour touch" with M-L quality uniforms. Let us send you a swatch-book of available materials. Do it today!



2145 LINCOLN AVENUE, DEPT. B, CHICAGO 14, ILL.

February Manager of the Month

MORRIS ROSENTHAL

Manager, Loew's Poli, New Haven, Conn.

AGGRESSIVE and resourceful showmanship, maintenance systematically geared to high standards of physical operation, and efficient use of the house staff—these are combined in a display of all-around proficiency in theatre management that wins the February Manager of the Month Award for Morris Rosenthal, Loew manager in New Haven, Conn.



Mr. Rosenthal has established relations with local newspapers and radio stations that amount to collaboration—his "plants" are rather genuine news or entertainment material. Musicals at the Poli theatre result in radio programs of related recordings, sometimes in quiz fashion (guess the titles), with passes as prizes. Developments in the motion picture industry, as well as Poli attractions, are watched for angles of

local interest. Newspapermen call those angles "local ends," and editors like them; so, to cite one example, when "Caruso" played the Poli, Mr. Rosenthal searched for a "local end" and found a chef who had served the great tenor a number of times, and a woman running an Italian restaurant who had been a friend—both of them good for newspaper interviews.

A basic, consistent policy tends to blend institutional promotion and attraction exploitation at the Poli. Yale's dormitory radio editors are supplied news on pictures and the theatre, invited to see films. Service clubs are given passes for door prizes.

Staff members are trained to do their jobs, and incidentally prepare for managerially posts, by doing a variety of work. Ushers change attraction board letters, also lobby displays. In fact, as they progress enough, they lay out the copy, and they are supposed to see that letters are always in good condition. When the porter and matron are out for dinner, ushers check restrooms and lobby for cleanliness.

Service meetings are held regularly and staff members are instructed how to handle accidents, doctors' calls, gate crashers, etc., and fire drills are given. Now and then ushers are sent to newspapers with copy.

NEW HAVEN
PLAYS PART IN
MOVIE, 'THE MOB'

Movie Biz Comeback Seen By Veteran Chain Expert

EDITOR'S NOTE: Morris Rosenthal, writer of the following analysis of today's movie situation, is a longtime manager, formerly at the Loew-Poli Majestic in Bridgeport and now at the Loew-Poli in New Haven.

By MORRIS ROSENTHAL

In sharp contrast to gloomy gossip in recent months, there is definite optimism among those in the Connecticut motion picture theater business.

Spokesmen for various groups, public interest in the movies as a whole, and exhibitors in the state point low-cost form of mass entertainment during the past year. In recent weeks there has been a distinct bulge in box-office receipts of the city six, registered owing chiefly to such outstanding attractions as "Born Yesterday," "Father's Little Doctor," "The Sign of the Cross," and "The Great Caruso."

MEMORY LANE

Elm City Chef Recalls Caruso as Great Eater

When "The Great Caruso" opens in New Haven, a 65-year-old white-haired chef with a treasure chest of memories will give Mario Lanza's portrayal of the famous Italian tenor extra critical scoring.

Unlike the millions who have already acclaimed the film as truly great in its category, Martin Conca, Wilson Restaurant food magician, personally knew the now legendary singer and was in turn admired by Caruso for his incomparable culinary art.

Martin's one big mistake, in this respect, was to finish his Christmas dinner with a bottle of wine.



Three examples of the way Morris Rosenthal makes use of the news columns of New Haven papers by developing angles of local interest in attractions and industry affairs.



WORK. CHEERFUL about the prospects of the film business is Morris Rosenthal.

any has been over-emphasis on the closing of some theaters in this area, one exhibitor association spokesman has pointed out that "a greater movie seating" is the Connecticut area.

THE THEATRE SUPPLY MART

Index to products Advertised
& described in this issue, with
• Dealer directory
• Convenient inquiry postcard

Firms are numbered for easy identification in using postcard. Dealer indications refer to listing on following pages.

ADVERTISERS

NOTE: See small type under advertiser's name for proper reference number where more than one kind of product is advertised.

Reference Number	Adv. Page
1—Adler Silhouette Letter Co.	30
Changeable letter signs: Front-lighted panels for drive-ins (1A), back-lighted panels (1B), and changeable letters (1C). All dealers.	
2—American Seating Co.	30
Auditorium chairs. NTS and direct.	
3—Anders Co., G. C.	40
Carbon savers. Direct.	
4—Ashcraft Mfg. Co., C. S.	30
Projection are lamps (4A), rectifiers (4B). Un-affiliated dealers and direct.	
5—Automatic Products Co.	28
Butter dispenser for popcorn. Direct.	
6—Ballantyne Co., The	12
Drive-in speakers (6A), drive-in prefabricated screen towers (6B). Unaffiliated dealers.	
7—Bausch & Lomb Optical Co.	38
Projection lenses. NTS, dealers marked * and unaffiliated dealers.	
8—Breuer Electric Mfg. Co.	17
Vacuum cleaners. Direct.	
9—Call Products Co.	30
Carbon savers. All dealers.	
10—Canada Dry Ginger Ale, Inc.	23
Soft drinks. Direct.	
11—Coca-Cola Company, The	2nd Cover
Soft drinks. Direct.	
12—Concession Supply Co.	30
Drive-in playground equipment (12A), refreshment equipment (12B). Direct.	
13—Drinculator Corp., The	22
Beverage dispensers. Direct.	
14—F & Y Building Service, The	34
Architectural design and building service.	
15—Gold E Manufacturing Co.	31
Sand urns. All dealers.	
16—Griggs Equipment Co.	33
Auditorium chairs. Direct.	
17—Heywood-Wakefield Co.	5
Auditorium chairs. Unaffiliated dealers and direct.	
13—Icecreamulator Corp., The	22
Ice cream machine. Direct.	
18—Ideal Seating Co.	14
Auditorium chairs. Unaffiliated dealers.	
19—International Projector Corp.	4th Cover
Sound systems (19A), projectors (19B). NTS.	
20—K-Hill Signal Co.	15
Automatic car counter for drive-ins. Direct.	
21—Kollmorgen Optical Co.	31
Projection lenses. NTS and all dealers.	
22—Kroehler Mfg. Co.	34
Auditorium chairs. Unaffiliated dealers.	
23—LaVezzi Machine Works	37
Projector parts. All dealers.	
34—Poblocki & Sons	15
Projection carbons. Franchise dealers.	
25—Maier-Lavaty Co.	18
Uniforms. Direct.	
26—Manley, Inc.	24
Popcorn machines and supplies. Offices in principal cities.	
27—Motiograph, Inc.	3
Theatre television. Unaffiliated dealers.	
28—National Carbon Co., Inc.	4
Projection carbons. All dealers.	
29—National Super Service Co., Inc.	33
Vacuum cleaners. All dealers.	

Reference Number	Adv. Page
30—National Theatre Supply	29
Distributors.	
31—Nestle's Chocolate Co., Inc.	26
Chocolate bars. Direct.	
32—Novelty Scenic Studios, Inc.	33
Interior decoration. Direct.	
33—Paul, Inc., Peter	25
Candy. Direct.	
34—Poblocki & Sons	17
Traffic control signs for drive-ins. All dealers.	
35—Projection Optics Co., Inc.	39
Projection lenses.	
36—Radio Corp. of America	6
In-car speakers. Dealers marked *.	
37—Raytone Screen Corp.	14
Drive-in screen paint. All dealers.	
38—RCA Service Co., Inc.	39
Projection and sound maintenance service.	
39—Research Products Corp.	18
Air filters. Direct.	
40—Robin, Inc., J. E.	31
Motor-generators. Direct.	
41—S. O. S. Cinema Supply Corp.	30
Distributors.	
42—Sportservice, Inc.	15
Concession service.	
43—Streuber & LaChicotte, Inc.	39
Vocalite screens. Direct.	
44—Strong Electric Corp., The	13, 40
Rectifiers (44A), projection are lamps (44B), utility projection lamps (44C), spotlamps (44D), reflectors (44E). All dealers.	
45—Theatre Seat Service Co.	33
Theatre chair rehabilitation service. Direct.	
46—Wagner Sign Service, Inc.	3rd Cover
Changeable letter signs: Front-lighted panels for drive-ins (46A), back-lighted panels (46B), and changeable letters. Direct.	
47—Walky Service Co., The	28
Portable hot or cold drink fountain (47A), hot box warmer (47B), vending cart for hot or cold food for drive-in theatres.	
48—Westrex Corp.	37
Foreign distributors.	
49—Williams Screen Co.	34
Projection screens. Direct.	
50—Wrigley, Jr., Company, Wm.	27
Chewing gum.	

EDITORIALLY . . .

BUTTERED POPCORN PROMOTION, page 24
Display material and special containers to exploit buttered popcorn by trade name, offered by Supurdisplay, Inc. Postcard reference number E51.

FOUR-FLAVOR DRINK DISPENSER, page 26
Cabinet type manually operated carbonated beverage unit dispensing drinks of four flavors, also plain soda and ice water, made by the Uni-flow Manufacturing Company, Erie, Pa. Postcard reference number E52.

MELTED BUTTER DISPENSER, page 26
Counter equipment designed like old-fashioned butter barrel for dispensing melted butter on popcorn, marketed by West Coast Enterprises. Postcard reference number E53.

VARIED FOOD SERVICE CART, page 28
Equipment to provide car-hop service, including a "concession" service unit supplying a variety of hot and cold foods and beverages, manufactured by Walky Service Company. Postcard reference number 47.

WEATHER-PROOF IN-CAR SPEAKER, page 43
New drive-in speaker of double-cone design and with other features to combine performance with protection against action of sun and rain, developed by The Ballantyne Company. Postcard reference number 6.

PORTABLE TRAFFIC CONTROL SIGN, page 44
Metallic equipment for placement of traffic instructions or other copy available on plexiglas inserts at ramps, along drives or other locations, manufactured by Poblocki & Sons. Postcard reference number 34.

TICKET CONTROL CAR REGISTER, page 44.
Cumulative car counting device for drive-ins, operating automatically from action of rods traversed by entering automobile, providing comparative data for control of box-office operations, marketed by K-Hill Signal Company. Postcard reference number 20.

HIGH-SPEED LONG-THROW LENS, page 44
Projection lens of six elements with speed of f/2.0 in focal lengths for drive-ins and large theatres, announced by Bausch & Lomb. Postcard reference number E54.



For further information concerning products referred to on this page, write corresponding numbers and your name and address, in spaces provided on the postcard attached below, and mail. Card requires no addressing or postage.

To BETTER THEATRES Service Department:

Please have literature, prices, etc., sent to me according to the following reference numbers in the February 1952 issue—

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NAME

THEATRE or CIRCUIT

STREET ADDRESS

CITY STATE

Theatre Supply Dealers

Dealers in the United States listed alphabetically by states, numbered or otherwise marked for cross-reference from index of Advertisers on preceding page

ALABAMA

1—Queen Feature Service, 1912½ Morris Ave., Birmingham.

ARIZONA

3—Girard Theatre Supply, 320 W. Washington St., Phoenix.

ARKANSAS

3—Theatre Supply Co., 1021 Grand Ave., Fort Smith.
4—Perrin Theatre Supply, 1000 Main St., Little Rock.

CALIFORNIA

Fresno:
5—Midstate Theatre Supply, 1901 Thacker.

Los Angeles:

6—John P. Filbert, 2007 S. Vermont Ave.*
National Theatre Supply, 1901 S. Vermont Ave.
7—Pamela Theatre Supply, 1900 S. Vermont Ave.
8—B. F. Shearer, 1904 S. Vermont Ave.

San Francisco:

National Theatre Supply, 255 Golden Gate Ave.
10—Frederick Theatre Supply, 187 Golden Gate Ave.
11—B. F. Shearer, 243 Golden Gate Ave.
12—Western Theatrical Equipment, 337 Golden Gate Ave.*

COLORADO

Denver:

13—Graham Brothers, 546 Lincoln St.
National Theatre Supply, 2111 Champa St.
14—Service Theatre Supply, 2004 Broadway
15—Western Service & Supply, 2120 Broadway.*

CONNECTICUT

New Haven:

16—Phillips Theatre Supply, 130 Meadow St.
National Theatre Supply, 122 Meadow St.

DISTRICT OF COLUMBIA (Washington)

17—Brent & Sons, 925 New Jersey Ave., N. W.
18—Boe Lust, 1901 New Jersey Ave., N. W.

FLORIDA

19—Joe Hornstein, 714 N. E. 1st St., Miami.
20—Southwestern Equipment, 625 W. Bay St., Jacksonville.*
21—United Theatre Supply, 110 Franklin St., Tampa.
22—United Theatre Supply, 230 W. Flagler St., Miami.*

GEORGIA

Atlanta:

23—Capital City Supply, 161 Walton St., N. W.
National Theatre Supply, 167 Walton St., N. W.
24—Southwestern Theatre Equipment, 201-3 Luskie St., N. W.*
25—Wil-Kin Theatre Supply, 180-4 Walton St., N. E.

ILLINOIS

Chicago:

27—Abbott Theatre Supply, 1311 S. Wabash Ave.*
28—L. C. Anders Co., 317 S. Sangamon St.
29—Gardner Theatre Service, 1238 Wabash Ave.
30—Movie Supply, 1318 S. Wabash Ave.
National Theatre Supply, 1325 S. Wabash Ave.

INDIANA

Evansville:

31—Evansville Theatre Supply, 2900 E. Chandler Ave.

Indianapolis:

32—Ger-Bar, Inc., 442 N. Illinois St.
33—Mid-West Theatre Supply Company, 448 N. Illinois St.*
National Theatre Supply, 438 N. Illinois St.

IOWA

Des Moines:

34—Des Moines Theatre Supply, 1121 High St.
National Theatre Supply, 1102 High St.

KANSAS

50—Southwest Theatre Equipment, 118½ W. Douglas Ave., Wichita.

KENTUCKY

Louisville:

36—Falls City Theatre Equipment, 427 S. Third St.
37—Hadden Theatre Supply, 209 S. Third St.

LOUISIANA

New Orleans:

38—Hodge Theatre Supply, 1300 Cleveland Ave.
National Theatre Supply, 220 S. Liberty St.
39—Southwestern Theatre Equipment, 214 S. Liberty St.*

Shreveport:

40—Alon Boyd Theatre Equipment, P. O. Box 382.

MARYLAND

Baltimore:

41—Dusman Motion Picture Supplies, 12 East 25th St.
National Theatre Supply, 417 St. Paul Place.

MASSACHUSETTS

Boston:

42—Capital Theatre Supply, 28 Piedmont St.*
43—Joe Cifra, 44 Winchester St.
44—Independent Theatre Supply, 23 Winchester St.
45—Massachusetts Theatre Equipment, 28 Piedmont St.
National Theatre Supply, 37 Winchester St.
46—Standard Theatre Supply, 75 Broadway.

MICHIGAN

Detroit:

47—Amusement Supply, 206 W. Montclair St.
48—Ernie Forbes Theatre Supply, 214 W. Montclair St.*
49—McArthur Theatre Equipment, 454 W. Columbia St.
National Theatre Supply, 2312-14 Cass Ave.
50—United Theatre Equipment, 2301 Cass Ave.

Grand Rapids:

51—Ringold Theatre Equipment, 106 Michigan St., N. W.

MINNESOTA

Minneapolis:

52—Minneapolis Theatre Supply, 75 Glenwood Ave.
53—Elliott Theatre Equipment, 1110 Nicollet Ave.
54—Froeh Theatre Supply, 1111 Franklin Ave.
National Theatre Supply, 56 Glenwood Ave.
55—Western Theatre Equipment, 45 Glenwood Ave.

MISSOURI

Kansas City:

56—Missouri Theatre Supply, 115 W. 10th St.*
National Theatre Supply, 223 W. 10th St.
57—Shreve Theatre Supply, 217 W. 10th St.
58—Steinbohn Theatre Equipment, 1804 Wyandette St.

St. Louis:

59—Joe Hornstein, 3350 Olive St.
National Theatre Supply, 3212 Olive St.
60—St. Louis Supply Co., 3310 Olive St.*

MONTANA

61—Montana Theatre Supply, Missoula.

NEBRASKA

Omaha:

62—Ballantine Co., 1707 Davenport St.
National Theatre Supply, 1810 Davenport St.
63—Quality Theatre Supply, 1515 Davenport St.
64—Western Theatre Supply, 214 N. 15th St.*

NEW MEXICO

65—Eastern New Mexico Theatre Supply, Box 1090, Clovis.

NEW YORK

Albany:

66—Albany Theatre Supply, 445 N. Pearl
National Theatre Supply, 962 Broadway.

Auburn:

67—Auburn Theatre Equipment, 5 Court St.

Buffalo:

68—Eastern Theatre Supply, 498 Pearl St.*
National Theatre Supply, 500 Pearl St.
69—Perkins Theatre Supply, 505 Pearl St.
70—United Projector & Film, 228 Franklin St.

New York City:

71—Amusement Supply, 341 W. 44th St.
72—Capital Motion Picture Supply, 830 Ninth Ave.*
73—Crown Motion Picture Supply, 334 W. 44th St.
74—Joe Hornstein, 680 Ninth Ave.
National Theatre Supply, 336 W. 44th St.
75—B.O.S. Cinema Supply, 602 W. 52nd St.
76—Star Cinema Supply, 441 W. 50th St.

Syracuse:

77—Central N. Y. Theatre Supply, 210 N. Salina St.

NORTH CAROLINA

Charlotte:

78—Bryant Theatre Supply, 227 S. Church St.
79—Charlotte Theatre Supply, 116 S. Poplar.
80—Dixie Theatre Supply, 213 W. 3rd St.
National Theatre Supply, 304 S. Church St.
81—Southeastern Theatre Equipment, 209 S. Poplar St.*
82—Standard Theatre Supply, 219 S. Church St.
83—Theatre Equipment Co., 220 S. Poplar St.
84—Wil-Kin Theatre Supply, 220 S. Church St.

Greensboro:

85—Standard Theatre Supply, 215 E. Washington St.
86—Theatre Equipment Co., 111 Edwards Pl.

NORTH DAKOTA

89—McCarthy Theatre Supply, 67 North Fourth St., Fargo.

OHIO

Akron:

87—Akron Theatre Supply, 120 E. Market St.

Cincinnati:

88—Mid-West Theatre Supply, 1638 Central Parkway.*
National Theatre Supply, 1637 Central Parkway.

Cleveland:

National Theatre Supply, 2128 Payne Ave.
89—Ohio Theatre Equipment, 2108 Payne Ave.
90—Oliver Theatre Supply, 1701 E. 23rd St.*

Columbus:

91—American Theatre Equipment, 165 N. High St.

Dayton:

92—Dayton Theatre Supply, 111 Volkenand St.
93—Shelden Theatre Supply, 627 Salem Ave.

Toledo:

94—American Theatre Supply, 438 Dorr St.
95—Theatre Equipment Co., 168 Michigan St.

OKLAHOMA

Oklahoma City:

96—Century Theatre Supply Co., 20 W. Lea St.
97—Howell Theatre Supplies, 12 S. Walker Ave.
National Theatre Supply, 700 W. Grand Ave.
98—Oklahoma Theatre Supply, 626 W. Grand Ave.*

OREGON

Portland:

99—Modern Theatre Supply, 1935 N. W. Kearney St.*
100—B. F. Shearer, 1947 N. W. Kearney St.
101—Theatre Utilities Supply, 1967 N. W. Kearney St.
102—Inter-State Theatre Equipment, 1923 N. W. Kearney St.

PENNSYLVANIA

Philadelphia:

103—Blumberg Bros., 1305-07 Vine St.*
National Theatre Supply Co., 1225 Vine St.

Pittsburgh:

104—Alexander Theatre Supply, 84 Van Buren St.*
105—Atlas Theatre Supply, 462 Millenberger St.
National Theatre Supply, 1721 Blvd. of Allies.
106—Superior Motion Picture Supply, 84 Van Buren St.

Wilkes Barre:

107—Vincent M. Tala, 1620 Wyoming Ave., Forty-Fort.

RHODE ISLAND

108—Rhode Island Supply, 357 Westminster St., Providence.

SOUTH DAKOTA

109—American Theatre Supply, 318 S. Main St., Sioux Falls.

TENNESSEE

Memphis:

110—Monarch Theatre Supply, 492 S. Second St.*
National Theatre Supply, 412 S. Second St.
111—Tri-State Theatre Supply, 320 S. Second St.

TEXAS

Dallas:

112—Hardin Theatre Supply, 714 South Hampton Rd.
113—Herber Bros., 408 S. Harwood St.
114—Modern Theatre Equipment, 214 S. St. Paul St.
National Theatre Supply, 300 S. Harwood St.
120—Southwestern Theatre Equipment, 2010 Jackson St.*

Houston:

115—Southwestern Theatre Equipment, 1022 Austin St.*

San Antonio:

116—Alamo Theatre Supply, 1308 Alamo St.

UTAH

Salt Lake City:

117—Intermountain Theatre Supply, 142 E. First South St.
118—Service Theatre Supply, 250 E. First South St.
119—Western Sound & Equipment, 264 E. First South St.*

VIRGINIA

120—Norfolk Theatre Supply, 270 Colley Ave., Norfolk.

WASHINGTON

Seattle:

121—American Theatre Supply, 2300 First Ave. at Ball St.
122—Inter-State Theatre Equipment Co., 2224 Second Ave.
123—Modern Theatre Supply, 2400 Third Ave.*
National Theatre Supply, 2319 Second St.
124—B. F. Shearer, 2318 Second Ave.

WEST VIRGINIA

125—Charleston Theatre Supply, 508 Lee St., Charleston.

WISCONSIN

Milwaukee:

126—Manhardt Co., 1795 W. Clybourn St.*
National Theatre Supply, 1027 N. Eighth St.
127—Ray Smith, 710 W. State St.
128—Theatre Equipment & Supply, 1000 N. Seventh St.

[Canadian dealers and exporters are listed on page 42]

FIRST CLASS
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BUSINESS REPLY CARD
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NEW YORK 20, N. Y.

THEATRE SALES

*A department
devoted to
refreshment service*



7

THE REFRESHMENT facility in the drive-in theatre of today has advanced a long ways in its development into the big position it holds. Starting as a small food stand bringing in a few extra dollars, it has now become a most important adjunct of the theatre, grossing an average of 50% or more of the ticket sales. The planning, building, and operation of a business of this scope is a large undertaking, both in terms of needed experience and money.

As well as a good money-maker, a drive-in refreshment stand can be an asset public-relations-wise, also. Where there are two drive-in's in the same locality, the one with the better concession, all other things being equal, will have the greater drawing power. Many times I have heard various patrons tell me that they have come to one of our theatres not only to see our good movies, but also because they like our frozen custard or buttered corn.

Much thought should go into planning the location and layout of the refreshment stand. Obviously, it should be as close as possible to the majority of the patrons in their cars—that is, usually in the center of the theatre. Also, it should be close to the restrooms, if not in the same building.

It is most important that the counter be facing the screen so that a refreshment patron will not miss an important part of the picture by coming in. *He should be encouraged to come in and stay as long as he wants.* Those are the people that will help take the load off the refreshment stand at intermission time.

The shape of the counter has a great influence on ease and speed of operation. Through experience we have found that a three-sided counter is the best for a non-

Catering Profitably to Drive-In Appetites

Outlining what's vital to the refreshment stand of an outdoor theatre today, in planning and merchandising.

By JAMES LOEB

Manager of Concession Operations, Walter Reade Theatres, New York and New Jersey

cafeteria operation. A four-sided counter is bad in that you are shut off from your main storage room; a one-sided counter is bad because it is spread out too far.

A three-sided counter is good in that you can take care of the most patrons with the least amount of steps. It gives the counterman the best opportunity to be of service, whether it be a slow night with little help, or a busy night with many working behind the counter.

EQUIPMENT AND UTILITIES

In buying equipment three things should be borne in mind: speed, appearance, and practicality. Speed is paramount. In no other food service is speed as important as in a drive-in. You have at the most twenty minutes to do the bulk of a night's business. We are discarding good equipment every year in order to purchase new

pieces which can do faster work. For example, this year several companies have come up with a deep fat fryer which guarantees "instant recovery" of the temperature of the fat for frying French fried potatoes.

Utilities should be given a great deal of thought in planning. Be sure to have wiring enough to carry a larger load than you need at the time. In the past we have made the mistake of not anticipating a greater load and thus have been hampered in our choice of equipment. Make sure that there is plenty of water pressure. In one of our theatres there is a bad drop in pressure because of the great demand for water in the restrooms. This has an adverse affect on our drink machines, which need water to operate. Also it is a good idea to see that the sewers and drains are adequate with enough grease traps. In refreshment stands there is necessarily a great deal of grease and waste such as potato peelings, which are hard on small drainage systems.

Choosing the items to sell is the easiest part of the operation. Every stand should start with the standard popular items: coffee, cold drinks, ice cream, frankfurters, popcorn, French fries, candy and cigarettes. Any addition to this depends on the locale and the volume the item can do. If pizza pies can do volume, carry them. We tried in two theatres and found them not popu-

lar enough to warrant the great deal of trouble that they entail. On the other hand, frozen custard has an almost universal appeal and brings in a good profit wherever we have tried it.

The larger the operation, obviously, the greater a choice you can afford to give the patron. Try to avoid the pitfalls of too many items. This can really slow down your operation.

SERVICE METHODS

There are many theories on the operation of the drive-in refreshment facilities. Within the past couple of years many have come up with a cafeteria operation. The

backers of this system claim they can handle more customers in a given period of time. We have not tried this as yet; therefore I am unable to give a worthwhile opinion. I do feel that for a large volume operation a cafeteria should be most efficient. On the slow nights I feel that a cafeteria will cost more to operate than the conventional. To convert a conventionally operated refreshment operation to a cafeteria, and to do it right, is a costly deal in these days of shortages of materials such as stainless steel.

We use, where practical, the *station* system of service. Each counterperson has within a few steps every item for sale. Thus he can serve each customer with all his

needs. To do this it is necessary to have some extra equipment, but this will pay off in greater gross business.

An economical concession operation requires much team work between theatre management and concessions. For the intermission a co-operative theatre manager will always help the stand with the services of one or two of his ushers. Often you will see a manager of the theatre behind the stand himself, selling popcorn or ice cream.

Another method of speeding up service is to make up in advance of the rush as many items as possible. Walter Reade drive-in theatres sell a packaged drink, for example, that eliminates the time-wasting opening of a bottle or dispensing from a fountain. The smart concessionaire avoids items that take a great deal of trouble and cannot be made up in advance.

In the open air theatre there are usually many patrons who will not leave their cars for refreshments. To sell these people it is necessary to send an attendant out to the cars with food and drinks. This can sometimes bring in as much as 20% more business to the concession. In each of our large drive-ins we provide a cart with facilities for hot and cold drinks and food.

PROMOTING SALES

Salesmanship is also important. You can discover the concession manager who is sales conscious by just comparing his gross with that of a lackadaisical manager. The man that has his help always selling the *large* drink, the *large* box of popcorn, etc., is the man that produces the most profits.

A most important and often the most neglected aspect of this business is the way in which the management persuades the patron to come into the concessions building. This is a real challenge to the theatre management. A good way to get them in *early*, and spread the intermission time, is to run a cartoon and then trailers immediately before intermission. This never fails to draw a crowd in and help relieve some of the later congestion.

Some of the managers pick license plate numbers on patrons' cars and place them on a blackboard in the concession. The lucky fellow who comes to the building and sees his number receives a free pass to the theatre. We also put a pass now and then in a box of popcorn; this stimulates popcorn sales.

One of our theatres last year gave special birthday parties for groups of children, which were arranged ahead of time; of course, this is always in the concessions building! Another theatre conducted weekly disc jockey shows. A beauty contest or a kiddie show will always draw the people. The opportunities for tie-ins between entertainment and refreshment sales are limitless.



BIG
PROFITS
FOR *You*
in '52!

TWO Sure-Fire Money-Makers

Sell Ice Cream and Soft Drinks On Sight—At A Sweet Profit!

The Drincolator Corporation and The Icecreamolator Corporation were recently purchased by The Youngstown Welding and Engineering Company. Investigate their potential profits today.

Write or Phone—

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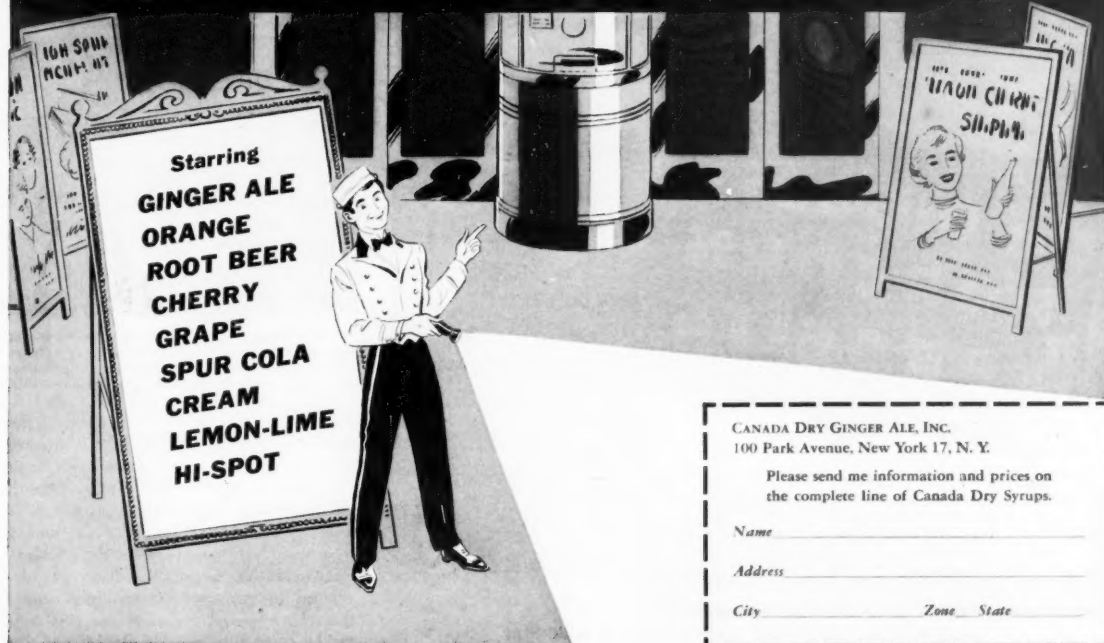
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3700 OAKWOOD AVENUE YOUNGSTOWN 9, OHIO

Quality Builds Box Office

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Cup Machines and Fountains



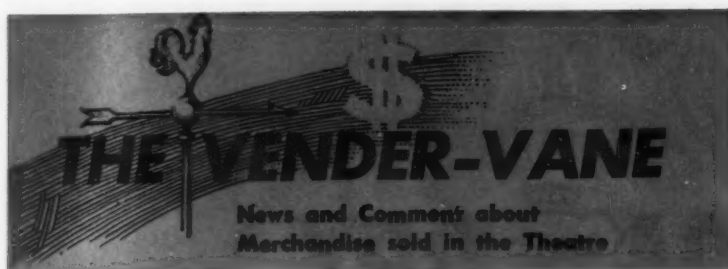
CANADA DRY GINGER ALE, INC.
100 Park Avenue, New York 17, N. Y.

Please send me information and prices on
the complete line of Canada Dry Syrups.

Name

Address

City Zone State



\$100,000 Campaign Planned to Exploit Value of Popcorn as a Healthful Food

THE POPCORN industry has taken steps to make popcorn even more popular than it is, with a sales promotion campaign which will point out that in addition to being a tasty confection, popcorn is highly nutritional, supplies roughage to the diet, and exerts a toning action on the gums.

This action, initiated by the National Association of Popcorn Manufacturers, has been taken in direct consequence of the address made at the industry's 1951 convention in Chicago last December, by Van Myers, head of the refreshment department of Wometco Theatres in Florida.

Mr. Myers charged the popcorn industry with negligence of the potentialities of its market in its failure to realize the healthful character of popcorn and to publicize it (reported in Better Theatres

for January). Plans for a public relations program in line with Mr. Myers' suggestions have now been drawn up and financial arrangements to carry it out are being considered.

"It is a \$100,000-per-year program," said William H. Beaudot, president of the NAPM in announcing the decision. "It can be financed for a tenth of a cent per pound on unpopped corn sold through the popcorn processors in the United States."

He added that details were being worked out by a special committee representing his association, the Popcorn Processors Association, and independent processors. It is proposed that a National Popcorn Council be created to administer the campaign. It would have five members from each of the associations and proportionate representation from the independents, and that the

cost be paid by levying 10c on every 100-pound bag of raw popcorn sold, and three-quarters of a cent on each case of canned or packaged raw popcorn sold.

It is expected that the campaign will use a variety of promotional devices, importantly including specimen copy for literature and heralds that can be used by theatres and other retailers.

Yet another medium reported to be under consideration is a motion picture in color, to run about 8 minutes, that would tell the story of popcorn's value in the diet. This film would be made available, presumably free, to any theatre desiring to run it.

New Supurdisplay Plan Of Theatre Sales Aids

DISPLAY and related advertising accessories to promote refreshment sales have been developed especially for theatres in a new plan of operation announced by Supurdisplay, Inc., Milwaukee, which specializes in the manufacture of theatre-type vending aids.

For this purpose, the company has established a Specialty Sales Division, to offer equipment and sales accessories for thea-



for **BIGGEST**
POPCORN
PROFITS

a **Manley**
KETTLE
IS YOUR
PROFIT SPOT

Manley, Inc.
The **BIGGEST** NAME IN **POPCORN**



1920 WYANDOTTE STREET, KANSAS CITY 8, MISSOURI



The new Supurdisplay "Buttercup" melted butter dispensing display with related advertising material, and (upper photo) the "Buttercup" container to exploit buttered popcorn with a trade name.

tres, and to handle the refreshment sales promotion service. This division is directed by Gene Kilburg, general manager, from the headquarters in Milwaukee. He is assisted by Pat Gariner.

Following the increasing use among theatres of the company's "Butter-Mat" electric butter dispenser, which was developed to introduce buttered popcorn in theatres, a special container for this style of the confection was developed, and the



We're Selling Even More Mounds and Almond Joy For You in 1952!



ON TELEVISION!

Movie star Gabby Hayes—weekly over NBC—to help make every TV fan a Peter Paul customer!

ON RADIO!

Regular newscasts and spot announcements coast-to-coast—to make Almond Joy and Mounds your fastest-selling candy favorites!

IN MAGAZINES!

Full-color national ads reaching over 50,400,000 readers—watch for them!

SUNDAY COMICS!

Exciting full-color ads in 87 Sunday comics—to reach and sell young America!

POINT OF SALE!

All the sales helps you need to win extra profits—from brilliant window streamers to island displays!

TIE IN!

Double Your Profits—
Redouble Your
Turnover!

● On the airways, in magazines, newspapers, at the point of sale, Peter Paul is aiming its great new promotion at *your* customers—to help *you* tack up a new sales record on double-profit Mounds and Almond Joy! Display these twin profit favorites in your window and on your counter. You're sure to *sell more*, you're sure to *make more*—because Mounds and Almond Joy are the world's largest-selling coconut candy bars!

PETER PAUL INC.

MAUFACTURER, CORP., OAKLAND, CALIF., DALLAS, TEXAS

company recently announced its availability to theatres nationally, following limited introduction last fall.

The container gives the name "Buttercup" to popcorn seasoned with real butter, providing the theatre using it a trade-name to exploit. Display material is available from Supurdisplay for that purpose. The complete "package" for featuring "Buttercup" popcorn includes a large display, the "Buttermat" dispenser, the "Buttercup" containers, a 11x14-inch sign, colored translite displays for the front of the dispenser, and printed disposable caps and aprons for attendants.

Barrel Style Dispenser For Popcorn Butter

A HOT butter dispenser for popcorn, designed to simulate an old-fashioned butter barrel, has been marketed by West Coast Enterprises, Hollywood, Calif. It is finished, however, in a two-tone baked enamel finish and has chrome fittings.

A stainless steel measuring valve is designed to dispense identical amounts of melted butter at each serving. Temperature of the butter is maintained by thermo-

static control, and the butter is automatically stirred in view of the customer by stainless steel paddles.

The dispenser, marketed as the "Butter-Churn," is equipped with a clip cup



Famous Nestlé's Crunch, Milk and Almond Bars available in both 5¢ and 10¢ sizes, packed 100 count and 24 count.

Every day the famous Nestlé's name is advertised nationally in Magazines, Newspapers, Radio and TV! Nestlé's Chocolate means quality and consumer satisfaction. Order Nestlé's Crunch, Milk and Almond now for your stands.

Nestlé's Chocolate Company, Inc., 60 Hudson Street, New York 13, N. Y.

holder, which is so attached that the operator need not move it to butter a bag of popcorn, eliminating the chance of waste should there be spillage beyond the bag.

The unit stands 28 inches high and occupies about a square foot of counter space.

Manual Four-Flavor Soft Drink Dispenser

A CABINET type soft drink dispenser, manually operated, that offers four flavors of carbonated drinks, besides plain soda and ice water, has been



announced by the Uniflow Manufacturing Company, Erie, Pa. This equipment is available in a variety of models with three-way faucets on the front if so desired, or

MOTION PICTURE HERALD, FEBRUARY 9, 1952

**Ronald Means, Manager Oak Park
Theater, Kansas City, Missouri**

**says: "Our patrons appreciate
the fact that we include
their favorite brands of
chewing gum in our
confection displays."**



Yes...Chewing Gum Improves Your Profit Picture!

***It Pays to Display and Sell
Your Patrons' Favorite Brands***

● Chewing gum is a "natural" for profitable theater sales when the brands displayed are popular best sellers. That's because people just naturally like to chew gum at the movies—especially to freshen the taste and sweeten the breath after they have eaten a snack or treat from the refreshment counter.

Take advantage of this fact to build extra good will and revenue for your theater. Display Wrigley's Spearmint, Doublemint, "Juicy Fruit" Gum and other popular brands where your patrons can easily see and buy them. Like hundreds of other theater operators, you'll find that it's good business.



AF772

with a gooseneck type faucet on the top. The syrup cabinet can be detached for remote installation if desired.

The dispensing equipment incorporates a "Liquid Carbonic" carbonator with refrigeration by a 1/2-h.p. Servel sealed unit. The cabinet is finished in pebbletone, and fittings are stainless steel.

"Concession" Style Vending Cart for Service to Cars

A REFRESHMENT cart designed with the requirements of a drive-in theatre in mind for attractive, convenient means of serving patrons a variety of hot and cold refreshments at their cars, has been made available in three types of equipment manufactured by the Walky-Service Company, Wichita, Kans. The units consist in a "Buffeteria," which has compartments for hot and cold foods and drinks; a "Hot Box Warmer," which is removably mounted on an easy-rolling dolly; and a "Porto-Fountain" for hot or cold drinks.

The "Buffeteria" is especially recommended for its ability to provide a veritable concession service to patrons who, because of cool weather, damp ground, necessity to remain with very young children, or just plain laziness, find going to the



The cafeteria style refreshment service of the new Round Hill drive-in, Springfield, Mass., which is regarded by its designer, Irving Shapiro, president of Concession Enterprises, Boston, as the most compact and efficient arrangement his company has yet installed. The stand and fixtures are stainless steel practically throughout, except for counter top and face of Formica. Walls of the room are painted pink with grey trim, the floor is terrazzo. There are four service counters selling identical merchandise. Drink machines are manually operated; there are four handled by one attendant. The four counters are so arranged that two cashiers can handle all at peak business, one at other times. A special food item is a "Submarine Sandwich," consisting of salami, sliced tomatoes, cheese and bologna.

refreshment stand inconvenient or otherwise objectionable.

drinks and confections; hence it is pointed out that with a "Buffeteria," car-hop service can produce multiple sales—impulse purchases—much as at a refreshment stand.

The "Buffeteria" is of steel construction, spot-welded, with a baked enamel finish, and it is illuminated at level that allows it to be noted along the ramps without intrusion. It has a "menu" sign mounted on a pole high enough to avoid interference with car-side service.



This unit can serve frankfurters, popcorn, ice cream, hot coffee and other foods,

APPOINTED SALES MANAGER

The Orange-Crush Company, Chicago, has announced the appointment of William B. Horsey as assistant sales manager of the company's fountain division. He had previously been an administrative assistant to J. O. Young, Jr., sales manager.



To create greater demand for "Mission Dry" beverage products, which include a base for "Mission Dry Orange Drink" sold at many theatres, the Mission Dry Corporation, Los Angeles, has arranged with Dancer-Fitzgerald-Sample, Inc., prominent New York advertising agency, for an expanded advertising program. Pictured above are agency and company executives in a recent conference on the campaign at the agency's headquarters.

**For Better Service
and Higher Profits**

**EVERY DRIVE-IN THEATRE
NEEDS THE**

BUFFETERIA... A concession on wheels.
Hot and cold compartments.

HOT BOX WARMER on a removable
dolly. Rolls easily.

PORTO-FOUNTAIN... for hot or
cold drinks.

Ask for descriptive literature, prices and delivery

THE WALKY-SERVICE CO.
401 Schuster Bldg. Wichita, Kans.

**90% more
Popcorn Profits!**

Butter-Maid
Automatic Hot Butter Dispenser

colorful...
animated...
illuminated

**AUTOMATIC PRODUCTS
COMPANY**
250 W. 57th St. New York 19, N.Y.
Phone 7-1723

For complete
details tear out
and mail this Ad
today!

First Steps in Drive-in Planning

(Continued from page 15)

may have come upon that information at the outset; at any rate, you should know about the zoning situation before purchasing or leasing the land (this is another phase of the preliminaries, the neglect of which has given many a drive-in owner grief).

If there are zoning laws, you may find your chosen tract in an area zoned for business, in which case the way may be clear for you to go to the township or municipal authorities for a permit. (That didn't used to be true; people with nearby property, particularly residential, who were inclined to object to a drive-in would go so far as to appeal to the courts for an injunction against one as a nuisance, on grounds differentiating it from other types of business. And they had a good case when a drive-in had to have a powerful central speaker, or smaller speakers on posts along the ramps. Since the advent of the in-car speaker, and with the growing popularity of the drive-in as a place of amusement, the courts, quite generally, we believe, have treated the outdoor theatre like any other kind of legitimate business.)

Should the land be in an area zoned as residential, however, you may have a formidable problem on your hands. You then must get an *exception* from the zoning board. The zoning statute controls the situation; if it gives the zoning board the power to make an exception, you have a chance to get your drive-in project approved.

PRESENTING YOUR CASE

What the procedure at this point should be depends upon the prospects of getting a favorable decision. If inquiry indicates that your petition would be sympathetically considered, you probably would not have to go to the expense of an elaborate presentation of your case—a written description of the character of the drive-in, physically and otherwise, might be sufficient. This should include any favorable comment you might be able to get from other authorities, emphatically including assurances of the highway commissioner that the effect on traffic conditions would not be contrary to public safety.

But if the membership of the zoning board, rulings on previous petitions from prospective businesses, and a critical attitude of residents in the immediate area make the situation look rather dubious, you would be advised to spend the money necessary to get sketches drawn to show how the property is to be improved—and of course it should look pretty swell in

BOX OFFICE

BOOTH

AUDITORIUM

DRIVE-IN

CONCESSION

STAGE

LOBBY

THEATRE-TV

29
BRANCHES
COAST
TO
COAST



HORSE SENSE

... An odd sounding compliment that denotes a long-sighted, practical view of things. It's the sign of a good business man ... the sign of a successful business man.

The exhibitor who realizes he owes his patrons a modern, handsomely equipped theatre is showing a great deal of "horse sense" by furnishing it completely through National Theatre Supply.

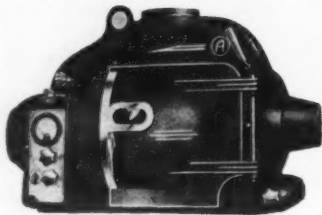
For he *knows* he can count on National for dependable service, quality equipment and experienced counsel no matter what his needs may be ... he *knows* he can count on National for the finest theatre equipment and supplies available ... and he *knows* he can count on National for that basic principle of successful business—"horse sense."

NATIONAL
THEATRE SUPPLY

Division of National • Simplex • Bludworth, Inc.

Equipment and Supplies For Every Theatre Need!

THE ASHCRAFT C-70 PROJECTION LAMP



Suprex Projection at its best is obtained with the Ashcraft C-70. Either 7mm carbons from 45-50 amperes or 8mm up to 68 amperes.

Precision operation at all currents. Ball and Roller bearings throughout — 14" high speed reflector.

THE ASHCRAFT SELENIUM RECTIFIER

50 to 110 Amps.
3 phase—190 to 240 Volts
Suitable for all types of
lamps. Long life — high efficiency and smooth operation.



C. S. ASHCRAFT MANUFACTURING COMPANY

36-32 Thirty-Eighth Street Long Island City 1, N. Y.

KIDDIE RIDES REFRESHMENT EQUIPMENT



TYPICAL
HIGHWAY
LAYOUT

NON-CIRCULAR AUTO RIDE WITH YOUR CHOICE OF LAYOUT A LOW-COST, LOW-MAINTENANCE RIDE

Deep ride down the "highway" for the kids. A non-circular auto ride in sturdy jeep powered by storage batteries. Roadway can be laid out to your specifications. Each jeep will run 4 to 6 hours without re-charge. Equipment furnished to re-charge batteries over night. Top attraction in any location. Write for details on this and other feature rides. Also a complete line of refreshment stand equipment — popcorn machines — candy floss — grills — P. C. boxes — salt — etc. — STAR DISTRIBUTOR.

CONCESSION SUPPLY CO.

3916 SECOR ROAD, TOLEDO 13, OHIO

READ THE ADS — they're news!

those drawings . . . like a park. Two or three photographs of actual drive-ins of the best class, located in or near a good residential community, would be helpful, too, to show the acceptance now granted drive-ins.

Specifically, the sketches should clearly explain the scheme of the entrance and the exits, within the drive-in plot and in relation to the main highway and feeder roads; also the location of toll booths, to show in black-and-white so that no official will be in doubt that stopping to pay for admission will not cause traffic to stall at the highways, and departing cars to cause a similar jam.

This effort cannot be too strongly stressed. Many a drive-in operator has dispensed with it to his sorrow; even when he has been successful in getting a permit to build, and has got pretty far along in the project, he has sometimes been ordered to relocate the toll booths, or to make other adjustments in his entrance and exit schemes.

There is no way to tell you how your entrance and exit scheme ought to be—the conditions you will have to deal with will be too much unlike any other for you to follow general plans. About the only general rule I can offer without possibly misleading you is this: Don't put a toll booth (one to serve two entrance lanes) less than 500 feet from the highway.

OVERCOMING PREJUDICE

In most localities likely to be good spots for drive-ins because of the size and character of the population, you will have to proceed according to zoning regulations. Quite probably they will require that you notify land and home owners within a certain distance from the property you have chosen, of your intention to build a drive-in on it. Such notification would ordinarily be by registered mail. Even if the area is already dedicated to business, opposition may develop; if it is zoned as residential, you can be sure of it.

The board will set a date for a hearing, and notice of this will be published in the newspaper designated currently as the official one for public notices. At the hearing you probably will hear things about a drive-in that you never dreamed of. You may have thought of your project as a blessing to the community. Not so, some matron will tell the board; instead, it will be a den of iniquity, therefore a menace to the children of the neighborhood. Some home owner will assure the board that a theatre will invade the quiet of the community and therefore reduce the value of property. And once, regarding a project so far out in the country that it adjoined a farm, I heard the farmer testify that a drive-in next to his pasture would cause

Burn all the carbon - - use CALI Couplers

YOU SAVE MONEY when you stop wasting carbon! CALI Carbon Couplers are used by more theatres than all other makes COMBINED. Burn 'em up — you still profit!

Prices per Hundred POSTPAID:

6 MM	\$2.25
7 or 8 MM or 5/16 inch	2.50
9 MM	3.00

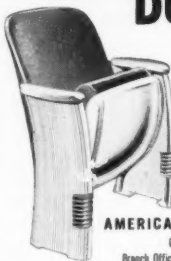
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Sold by progressive dealers
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American Bodiform Chairs



COMFORT
BEAUTY
DURABILITY

AMERICAN SEATING COMPANY

Grand Rapids 2, Michigan

Branch Offices and Distributors in Principal Cities

MODERNIZE YOUR BOOTH Pay off in easy doses with the S. O. S. BUDGET PLAN

Choice of late type Century, Simplex, Super Simplex, E7 Projectors, Hi Intensity Arcs, RCA Rotary Stabilizer Soundheads, Hi Generators, All Rebuilt Like New.

LIBERAL TRADE-IN ALLOWANCES on your old equipment. Tell us what you want—what you're trading in.

SPECIAL!

Tempered Masonite Marquee Letters
4-inch 35c - 8-inch 50c - 10-inch 60c

S. O. S. CINEMA SUPPLY CORP.

Dept. A, 602 W. 52 St., N. Y. 19 Cable: SOSOUND

ADLER

CHANGEABLE LETTER DISPLAYS

ADLER GLASS-IN-FRAME DISPLAYS — "REMOVA-PANEL" — "THIRD DIMENSION" PLASTIC & CAST ALUMINUM LETTERS

ADLER "SECTIONAD" LOW COST CHANGEABLE LETTER DISPLAYS

WRITE FOR FREE CATALOG

ADLER SILHOUETTE LETTER CO.
3021b W. 36th ST., CHICAGO 32, ILL.

a drive-in next to his pasture would cause his cows to give sour milk! The fellow hadn't seen a movie in thirty years.

It is the sum of the writer's experience that most objectors are misinformed. If the prospective drive-in operator has been living or in business in the area for some time, he will enjoy the advantage of being "a local man." Whether one is or not, it is advisable to see the owners of the closer properties, and community "leaders" who would be interested, to tell them personally what a drive-in is, how it is accepted today, and the fine theatre, with beautiful landscaping, that is intended.

Furthermore, those people should be told how such improvement will make the land a much greater contributor to local taxes, and that the operation will add to local income by hiring residents of the community. Certain property owners will also be sympathetic to the idea that the drive-in will encourage the opening of other businesses nearby, increasing land values.

Then there is the appeal to young married people and oldsters in the fact that a drive-in provides a wholesome place to go for amusement without the need to hire baby-sitters, without needing to walk or to be fatigued by city traffic. A zoning board is expected to regard the interests of all the people, not just a few property owners.

And so, let us assume, the fuss and the furore pass and the permit to build comes through. You are ready now for the planning of the drive-in physically—to get into a blueprint what you want to give you as much assurance as possible that you will have a profitable operation with a minimum of headaches. That will come up for discussion in next month's article.

MAP COPPER SALVAGE AID



Executives of the RCA Service Company, at Camden, N. J. shown as they recently met to check pledges of the company's field engineers to co-operate in the National Production Authority's program to salvage scrapings of copper from projection lamp arcs in motion picture theatres, before sending the pledges to the NPA. Shown are George F. Sandore, manager of sales and merchandising; Carl E. Johnson, manager of district operations; E. C. Cahill, president; David W. Neill, manager of advertising and sales promotion for technical products; and W. L. Jones, vice-president in charge of technical products.

BETTER THEATRES SECTION

**FOR SNAPLITE
SUPER SNAPLITE USERS**



memo

You have the finest projection lenses money can buy. **Take care of them** ... because ... although they are still available now, material restrictions may soon make it impossible to replace them.

That's why our repair policy is particularly important to you. We want you to know, that if a SNAPLITE lens should be damaged or need checking for any reason, we will completely recondition it at the factory, and return it in the least possible time. Consult your Theatre Equipment Dealer for details.

Movies are better than ever!

when you use

SUPER SNAPLITE

f/1.9 projection lenses

Yes "MOVIES ARE BETTER" and they're "BETTER THAN EVER" if you use Super Snaplite f/1.9 Projection Lenses. These superb lenses give you maximum light, maximum sharpness, and maximum contrast ... maximum viewing satisfaction for your patrons.

True speed of f/1.9 in every focal length up to 7 inches.
Ask for Bulletins 207 and 209.



KOLLMORGEN
2 Franklin Avenue
Brooklyn 11, New York

Optical

"You Get More Light
with Super Snaplite"


CORPORATION

**NEW! GOLDE
MOD-URN
SAND URN**

Handsome, convenient, non-tipping.
 Heavy gauge steel. Large sand storage capacity in leak proof diamond etched and polished chrome column.
 Polished top of triple plated chrome steel. Colors: Ebony Black, Mandarin Red trim at top and bottom. * Write for bulletin No. 501.
 At better theatre supply dealers.



GOLDE MANUFACTURING CO.
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ROBIN-ESCO

"Super-Power" M.G. SET

MODERN . . . DEPENDABLE AND
UNFALtering POWER SOURCE

Write for Information
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J. E. ROBIN, INC.
267 RHODE ISLAND AVENUE
EAST ORANGE, N. J.

On the House

★ editorial reports and comment on events, trends, people and opinion

The Industry Faces Up to The Need for Modernization

ON ONE thing the industry is agreed: Downtrends in theatre attendance, and laggard uptrends, are due in part to (1) the appearance of theatres (presumably shabby and/or outmoded); (2) the lack of comfort in theatres; and (3) the run-down condition of equipment.

Thus all three Panels of the Herald Institute of Industry Opinion—Exhibition, Distribution, Production—have expressed themselves, as reported in the January 19th issue of *MOTION PICTURE HERALD*. Since each Panel is thoroughly representative of its division, this is recognition with authority, set down now in black-and-white.

In the case of Exhibition, it is an honest

admission. Quite naturally, Exhibition doesn't give those three factors the importance that Distribution and Production do. Of the eight causes cited, Distribution puts *appearance of theatres* second, Production makes it third. However, even Exhibition grants it fifth position, ahead of *deficiencies in advertising and exploitation*. Lack of comfort and run-down equipment conclude Exhibition's list of causes, both of which are considered of greater significance by the other two branches of the industry.

In fact, Distribution—a division that is a first-hand observer of theatres—regards the deterioration of theatres more to blame

than home television. Prejudice doesn't seem to prompt that evaluation noticeably, for this division rates *insufficient good product* pretty highly among the causes (No. 5 in contrast to a spot of least significance understandably given it by Production).

Now in this light let's look at the two factors unanimously cited by the three industry divisions as the principal reasons for unsatisfactory theatre attendance. One is, *the public lacks money*; the other, *home television*.

The first one begs the question. The public doesn't lack money for other things than movies. It has been buying television sets like mad; middle- and low-bracket families in TV areas have been spending more money on television than they ever spent going to the theatre. Television has become a challenge to the theatre mainly because they had money for television sets. And more in these very classes now have automobiles than ever before. Home ownership has increased substantially during the past couple of years. So have savings.

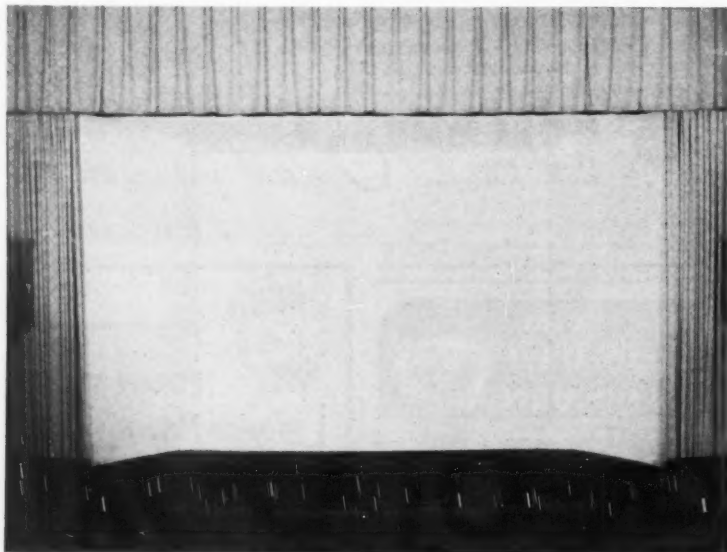
Actually, the majority of people have more money to do with than they ever have had—or will have for a long, long time to come after the current economic hypodermic of America's military spending and international defensive charity come to their inevitable end. But apparently too many are preferring to use their money for other purposes than going to movies.

HOME TV'S ALLURE

As to the second principal reason, home television, consider that there are seven days in a week, and a lot more in a month. Television hasn't made homes interesting for the first time in history. Conversely, when people don't feel like going out, we'd like to see the movie likely to make 'em.

Do the majority of TV addicts think the shows good? From what our ears have picked up they think all but a few pretty awful. Ever watch folks around a bar in a tavern with a TV set? Most of the time they don't even look at it—they talk and sip, which are what they came there for. A television set doesn't keep people home

THE NEW YORK PLAZA THEATRE'S LUMINOUS-SURROUND SCREEN



How the Schlanger-Hoffberg maskless screen system, as applied in the prefabricated RCA "Synchro-Screen," has been adapted to the auditorium of the Plaza theatre in New York, without structural changes. Drapes provide an effective enclosure, and a closing curtain folds into them on either side.

seven nights a week. They still go places and do things. When they do, a theatre might be more often the place if it offered a delightful environment, and a story and players to their liking, presented with full use of the arts available only to theatres. But much of the exhibition plant has become old, and there is defeat in its continued shabbiness. Production technique, both potentially and actually, has progressed; equipment in the theatre, however, has widely remained unequal to it. Years ago Hollywood turned out six or seven hundred features a year—there was variety, something for everybody, and that pretty consistently. Since then production has been halved. Many theatres get through the week on reissues.

Most people have got a buck or two for a show. They still go out for amusement. Produce and book to give them a chance to choose something they think they would like. Give them attractive, up-to-date, well kept theatres to go to. Put the attraction on the screen so that the last measure of talent and dramatic value is got out of it. It might help. The business will never know till it tries.

Mask Elimination Takes Engineering, Not Gadgeteering

SINCE a simple, inexpensive method has been made immediately available to get rid of the black border around a motion picture screen in a theatre, certain aspects of it have appeared to be misunderstood. One of the more significant ones is that to eliminate the masking, all you need to do is to take it off and substitute some translucent material or surround the screen with a reflective surface set at some angle determined by trial and error.

That doesn't quite jibe with the fact that persons of considerable technical training in arts related to the task have been trying to find a really effective way of eliminating screen masking for at least fifteen years, to the immediate knowledge of this scribe, and quite probably a good deal longer. It looks easy, but it hasn't proved so to those who haven't wanted merely to supplant one evil with a lesser one, but whose objective has been rather to reduce to every degree possible in the performance, the definite edge, or framing effect, produced by the photograph on the film.

The Schlanger-Hoffberg method employed in the RCA "Synchro-Screen" is

Spend Less For Cleanup Labor

If you are cleaning your house with brooms, brushes or domestic vacuum cleaners, it is taking too big a portion of your operating budget and your house is only half cleaned. A specialized Super Theatre Cleaner drastically reduces labor cost, employee fatigue and keeps floors, furnishings, even the screen, bright and clean all the time. The Super is easily portable. Powerful pick-up. Eliminates any necessity of repeated effort—"Once over does it."

Standard tool equipment enables you to do general and usual house cleaning. Extra tools especially designed to meet the particular problems of theatre cleaning are available at slight extra cost. Super theatre tool equipment enables you to clean everything everywhere.

Add 10, 20, 30 feet to the reach of the operator with the Super Hi-Up Tube. All high places, screen, box fronts, ornamentation can be cleaned without climbing risky scaffolds or step ladders. Also useful in cleaning below-floor areas.

Leading equipment wholesalers and supply houses sell and service the Super. Ask your supply dealer for a demonstration or write.



NATIONAL SUPER SERVICE
COMPANY, INC.

1941 N. 13th St., Toledo 2, Ohio



"Once Over Does It"

SUPER SUCTION

SINCE 1911

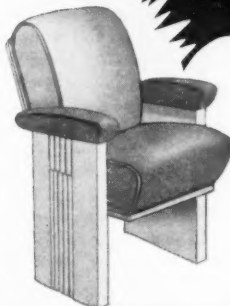
"THE DRAFT HORSE OF POWER SUCTION CLEANERS"



Super Model M—For all general cleaning, and blowing. Power, readily portable.

Super Model BP—A quiet double-duty cleaner for both wet and dry pick-up.

Let us put NEW LIFE into your OLD CHAIRS



We have serviced hundreds of theatres and welcome your inquiry. Our staff of trained repairmen will put **new life** and **new beauty** into your **old theatre chairs** without any interruption to your daily show.

We rehabilitate or supply new cushions, replace parts and reupholster any style or make of theatre chairs. Make **your** seating problem **our** problem. Write today; outline your needs.

MANUFACTURERS: Foam Rubber and Spring Cushions—Covers for Backs and Seats
DISTRIBUTORS: Upholstery Fabrics and General Seating Supplies
SERVICES OF: Periodic Inspection and Service—Installation—Rehabilitation

"Better Your Theatre and You Better Your Boxoffice."

THEATRE SEAT SERVICE CO.

160 HERMITAGE AVENUE • NASHVILLE, TENNESSEE

For Smart INTERIOR DECORATION



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the result of experimentation in motion picture presentation since the middle 1930's. Various devices were tried to remove the border without still leaving a hard edge, "washing out" image tones with a constant level of light, reflecting surround light into the audience to a degree reducing visual acuity. At the same time, naturally, the method should not require a lot of changes in projection equipment (a method demonstrated last year at the Festival of Britain involved installation of mirrors and special lens systems on projectors).

The problem is pretty well concealed by the simplicity of the Schlanger-Hoffberg method. This scheme involves only the screen and its immediately surrounding surfaces; and these latter may be the very material used for the effective area of the performance. Yet the level and quality of light reflected by the surround is directly determined by the density and coloration of the film!

THE PROBLEM IS VIBRATION

Contrary to the understanding of many people, the primary purpose of masking is to absorb the effect of equipment vibration. In the early days of the motion picture, as many persons still in the business can recall, the crude little mechanisms mounted on sheet-iron stands or slender-legged tables caused the image to do quite a dance. Absorbing the edge made the oscillation less noticeable.

The black masking was always an evil—for years a necessary one. Its value as a means of overcoming some of the deficiency of light sources has probably been exaggerated; what little it has is confined to the edges, and there it distorts the extreme tones to the detriment of the middles. With color pictures, it is twice an evil. Now the evil is no longer necessary.

Leo Brecher, New York exhibitor who installed screens of the "Synchro-Screen" type in two theatres last fall, is putting one in yet another house. He includes exploitation of it in both newspaper and program advertising. Here is a pertinent paragraph from a recent program:

"The RCA 'Synchro-Screen' is the result of over 20 years study and experiment in the science of human vision. The improvement in sheer ease of seeing and in bringing vividness to the image on the screen, in both black-and-white and in color, have already struck hundreds of our patrons as breathtaking."

Viewed as a definite, substantial technical advance, which it is, and adopted in accordance with that appraisal of it, substitution of an optically active surround for the black masking that is a relic of the art's early crudities, holds promise for any theatre of new public interest. Makeshifts could only reduce its potentialities.

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★ "No other art or industry in the world narrows down its success to quite such a NEEDLE'S EYE as that through which the motion picture has to pass—an optical aperture—in the continuous miracle of the screen by a man and his machine, the projectionist and his projector."—TERRY RAMSAY.

A Simple Way to Check Projection System Efficiency

By GIO GAGLIARDI

VARIOUS PHASES of projection system performance were discussed last month in these columns, and it was



GIO GAGLIARDI

shown that some progress has been made among theatres during the last three or four years in screen illumination, screen reflectivity, screen brightness and in projection efficiency generally.

Most of us want to derive the greatest efficiency out of our projection systems, and I believe that a general study of the methods involved in checking this efficiency, and a discussion of

some pertinent field data, should be of considerable interest.

In order to obtain the efficiency of a light projection system, the following information must be obtained:

1. *What is the value of light actually measured on the screen under certain conditions?*

2. *What is the value of the maximum light any given system can deliver under similar conditions?*

The first quantity, divided by the second quantity, should give the overall efficiency of the system.

Before we discuss the above two items in detail, it should be understood that in taking projection light measurements in the field, a certain latitude must be allowed. As the carbons are fed into the arc, the voltage, current and light vary sufficiently so that it becomes necessary to use good

Arc Amps	Lens f/2.5		Lens f/2.3		Lens f/2.0	
	Distribution		Distribution		Distribution	
	80%	Max.	80%	Max.	80%	Max.
	Lumens	Lumens	Lumens	Lumens	Lumens	Lumens
60	3800	4100	4500	4800	5100	5500
63	4000	4400	4700	5200	5400	5800
65	4300	4700	5100	5500	5800	6200
68	4600	5000	5400	5900	6100	6600
70	4800	5300	5600	6200	6500	7000

Table 2—Theoretical lumens output to screen with shutter operating at 50% transmission. Figures are for 14-inch reflector type lamps using 8mm. positive and 7mm. negative Suprex carbons. Table 1, the chart of lumen values for various screen sizes, occupies the entire following page.

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TABLE 1 ("A Simple Way to Check Projection System Efficiency," beginning on preceding page) — A chart of total screen illumination values for various picture sizes in lumens, calculated for side-to-center distribution ratio of 70%. If ratio is 60%, decrease lumen value by 7%. If ratio is 80%, increase lumen value by 7%.

NUMBER OF FOOT-CANDLES AT CENTER OF SCREEN																														WIDTH OF PICTURE IN FEET																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																										
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judgment in order to select the proper averages. However, I believe that with care, errors in readings, or in overall results, should not be greater than plus-or-minus 5%.

Now let us take up the steps required to get the proper information for part one. The object is to get the value of the total amount of light delivered to the screen during actual operating conditions. Obviously it is not possible to obtain *steady-state* readings of light on the screen if film is being used in the projector. The film would modulate the light into instantaneously varying amounts which could not be used for comparison. Therefore readings of light values are taken *without film in the projector*, but with all other conditions maintained exactly as during normal operation.

FINDING SCREEN LUMENS

There are two rather simple methods for arriving at the value of light delivered to the screen. One is by obtaining an *average reading* of the screen brightness in foot-candles, using the five-point method; and then multiplying it by the *area* of the projected picture in square feet. This gives the total light in *lumens*.

The other is by measuring the illumination in foot-candles at the center of the screen, then measuring the width of the picture, and then locating the corresponding value of total screen illumination in lumens from *Table 1*.

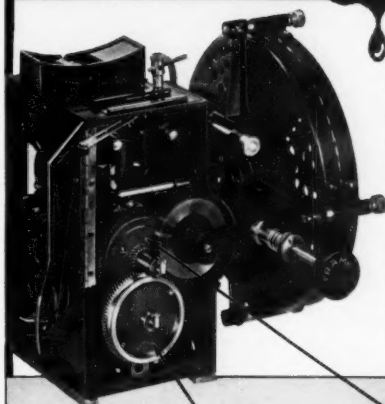
The second method is easier and does not involve any computations. The only questionable assumptions made in this table are the side-to-center distribution ratios of screen light. For this reason, and in order to make sure that the screen is illuminated as evenly as possible, it is better to measure the brightness of the screen at *both sides* as well as in the center. Then the necessary corrections may be applied to the values in the table.

DETERMINING LIGHT OUTPUT

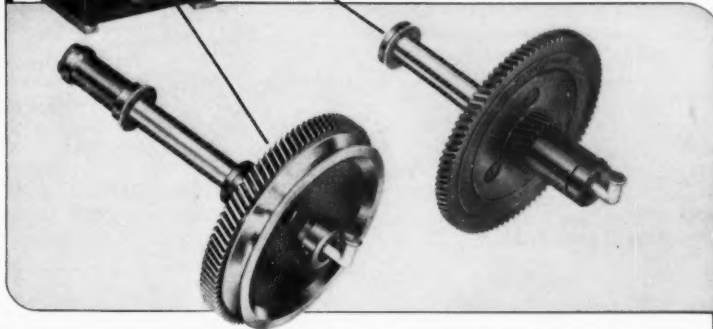
Let us summarize the steps for determining the output of your present projection system:

1. Strike the arc and run the projector *without film*. Set carbons, arc current and controls exactly as for normal operation.
2. Using a screen illumination meter (Weston 703), measure the intensity of the incident light at the center and at both sides of the screen. Make sure that both sides are evenly balanced, then measure the center again. Use this last reading value of foot-candles.
3. Measure the width of the picture. (Include in this measurement the overlap of light on masking.) To get a proper value, be sure that the aperture plates are of standard size and that the picture width

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measurement is taken halfway up the screen. This latter precaution serves to eliminate errors due to keystone effect.

4. Using Table 1, determine the total screen illumination in lumens by locating the proper intersection of the screen-width horizontal rows, and the foot-candle center intensity vertical columns.

THEORETICAL POSSIBILITY

Having arrived at the value of illumination delivered to the screen by a projection system, the next thing is to compare this value with the maximum amount which this same system could theoretically deliver to the same screen under the same conditions. Since the heart of the light train is the carbon arc, it is only natural that the carbon companies make available sufficient data about the operation, performance and output of their carbons under various combinations and conditions.

The data in Table 2 contains information on the optimum lumens output for 14-inch reflector lamp systems using suprex 8mm positives and 7mm negatives. This combination was chosen because of its wide usage, and because of its great range in light output. The light output is given for 50% shutter transmission; arc current values ranging from 60 to 70 amperes; lens speeds ranging from f/2.5 to f/2.0; and

1	Projector Measured	A	B	C	D	E	F
2	Picture Width in Feet	24	17.5	25	23.5	27.5	20
	Light Intensity in Foot-candles						
3	At Center of Picture	17	20	16	18	14	21
4	At Side of Picture	14	17	10	13	9.5	17
5	Distribution Ratio	82%	80%	63%	73%	68%	80%
	Actual Screen Light						
6	Total Lumens From Table One Using Lines 2, 3, 5.	5900	3960	5500	5700	6100	5100
7	Arc Current in Amps.	68	65	65	63	68	68
8	Lens Speed	f/2.3	f/2.5	f/2.0	f/2.0	f/1.9	f/2.0
	Theoretical Screen Light						
9	Total Lumens From Table Two Using Lines 5, 7, 8.	5400	5100	6200	5800	6600	6100
10	Shutter Transmission	57%	50%	57%	57%	57%	50%
11	Port-hole Glass Loss	0	10%	10%	10%	10%	10%
	Net Theoretical Screen Light						
12	Total Lumens Figured from Line 9, 10, 11.	6200	4600	6500	6100	6900	5500
13	Efficiency of Projection System Using Line 6, 12.	95%	86%	85%	93%	89%	93%

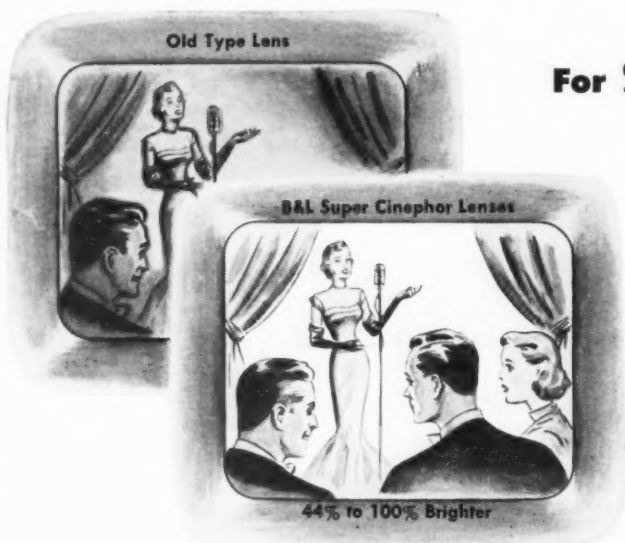
Table 3—Comparison of projection data from six theatres.

for screen brightness distribution ranging from 80% to maximum center light.

It should now be possible by using a little judgment, and by making some minor corrections, to compare the actual output of a 14-inch reflector system with the the-

oretical optimum output of the same system, and for you to determine the efficiency of your own equipment.

Bear in mind that in order to keep tables from becoming too complicated it is necessary to reduce the variable quantities to a

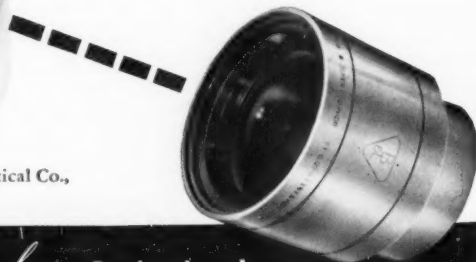


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minimum. Therefore the values of light output in *Table 2* were tabulated for systems with projectors running, and with 50% shutter transmission. Most projectors are equipped with single shutters having two 90° blades which cut off 50% of the light. Double shutters, and some special rear shutters, do not cut off quite as much light and therefore may have higher transmission—as high as 56% to 58%. The projector manufacturer can supply this information.

Otherwise the transmission value may be determined simply by measuring the light intensity at the screen, first with the projector shutter running, then with the shutter stopped. The ratio of the two values thus obtained will be equal to the shutter transmission.

SPECIAL CONSIDERATIONS

Since the values of light output in *Table 2* were tabulated for a shutter transmission of 50%, a correction should be made if the projector varies from this standard. This must be done if we wish to make proper comparisons between the theoretical and actual values. If we find that a certain projector has a shutter transmission of 57%, then the values of total light in lumens in *Table 2* should be increased by 14% in order to keep the calculation of efficiency on a proper basis.

It has been found that projection port glass used to minimize the transmission of booth noises to the auditorium, introduce a loss of approximately 10%. Therefore, whenever such glass is used during the measurement of screen light, corrections should be made for the light loss. This means that the values of total light in lumens in *Table 2* should be decreased by 10%.

Losses introduced by other items, such as shutter draft glasses, heat filters and extra lamp condenser or reflector guards, are too indeterminate to permit proper tabulation. These extra pieces of equipment should be removed while making comparative tests; or else their individual losses should be measured and proper corrections should be made for them.

Now let us summarize the steps for determining the theoretical output of a 14-inch reflector system which should be as closely comparable as possible with yours.

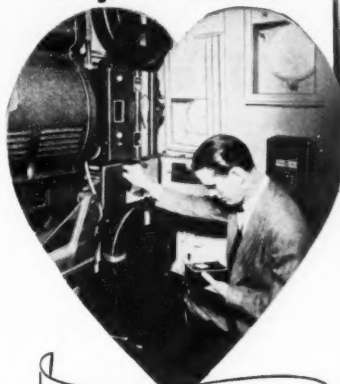
1. Determine your average arc current over a period of several minutes. (Don't goose up the settings merely for a test, then drop back to old conditions.)

2. Obtain the lens speed, or *f*/number, for your particular set of projection lenses. Present day lenses have their *f*/number marked on them. Otherwise, the manufacturer should be able to supply this information, or the approximate lens speed may

(Continued on page 42)

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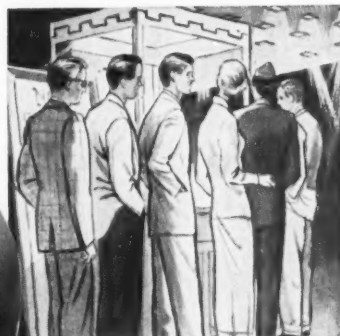


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OPERATION AND MAINTENANCE OF Theatre TV Equipment

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By AARON NADELL

6. 35mm Intermediate System

EACH OF the theatre television systems examined thus far in this series has its own inherent advantages, and also its own disadvantages. A number of direct-projection theatre equipments have been reviewed. These have had the advantages of simultaneity, of comparative simplicity, and of relatively lower operating cost.

Last month a 16mm. film-intermediate system was described.

Its advantages included the possibility of editing the performance before presenting it in order to remove boring or otherwise objectionable footage, of repeating the program at subsequent shows, of bicycling the film to associated theatres, and of renting it for revenue to non-associated theatres. This article deals with 35mm film-intermediate equipment, the Paramount Inter-Film Theatre Television System.

The television engineering department of Paramount Pictures developed it, Century Projector Corporation is the distributor, and Century dealers are handling sales and installation. Units are in operation at the time of writing in New York, Chicago, Detroit, Minneapolis, St. Louis, Toronto, Los Angeles and Paris, France.

The unit in New York City has been in commercial operation before paying audiences for the past five years. Substantial improvements in both equipment and its performance have been effected, however, since the New York City unit was first put into operation. The model to be described here is the latest version.

In this system, as in the film-intermediate equipment described last month, the face of the video tube is photographed on motion picture film. The film is then automatically developed, fixed, washed and dried, and projected like any other motion picture film. The process is continuous. The film runs in one unbroken ribbon from camera magazine through camera, processing equipment, projector and soundhead to the projector's lower magazine. Especially

trained personnel is not needed; the developing processes are wholly automatic, and pre-packaged chemicals are used in mixing the solutions.

A specific advantage of the Paramount film-intermediate system is the proximity of image quality to that of regular screen entertainment. The same 35mm mechanism projects the show in either case, the same arc lamp provides the screen brightness. The only significant degradation of quality in the TV presentation, as compared with the regular motion picture image, is due to the fact that the television signal, as authorized by the FCC, cannot at present deliver the same degree of fine detail as a motion picture. If and when wider channels are allocated to theatre TV, there is no technical reason why a television image, produced by a Paramount inter-film system need differ in definition from a black-and-white motion picture.

Ultimately, according to Bob Dressler, director of research and development, and Al Chesnes, manager of TV operations, it is anticipated that channels will be allocated permitting transmission not only of high-quality black-and-white television to theatres, but also of comparable full color signals. Research is now under way looking toward eventual adaptation of the Paramount system to full color operation.

Cost of the 35mm raw stock is regarded by some as a specific objection offsetting the advantages of a 35mm film-intermediate system. That cost obviously might be recouped in part or entirely, or even produce a profit, by renting the film to other theatres for subsequent showings; or by subsequent showings in the same theatre or associated houses.

COMPONENTS OF SYSTEM

The equipment is composed of four units; three are pictured on page 41. These are: the control panel, the camera unit, and the processing unit. The control panel mounts the apparatus where the signal

is received and adjusted; the power supply circuits, the synchronizing equipment, the electronic camera shutter circuits and, in general, the purely electronic portions of the system. The camera unit contains a large reel, capable of holding a two-hour supply of film, the camera, and suitable controls. The processing unit contains the developing chemicals, heaters and blowers.

Slight modifications needed to enable the standard 35mm projector to reproduce the television program do not in any way impair its ability to project regular film product. Only the projector need be located in the projection room, so no additional floor space is required there. The three TV units can be installed in any convenient location, even in a basement. They should, of course, be placed as close to the projection room as practicable in order to minimize the distance the film must travel between development and projection.

In the latest Paramount model the processing time has been reduced to only 25 seconds. In the earliest version it was 3 minutes.

In this latest equipment, "high temperature" (120° F.) solutions are applied to the film in the form of high-speed, turbulent sprays.

This 25-second time lag needed for processing the film is a minimum figure. To it must be added the time needed by the film to travel from the processing unit to the projector, and this in turn depends on where the processing unit is installed.

TELEVISION CONTROLS

The tall control panel is officially known as the "video-recording rack." It does not include a television receiver. A standard

television signal, taken either from a receiver, or from a coaxial cable or short-distance telephone line, must be supplied to the panel. The panel is also supplied with a constant series of pulses from the camera to keep its action properly phased with the camera drive.

Included on the panel are a video amplifier, horizontal and vertical sweep pulse generators, separator circuits that split the synchronous control pulses from the signal and then separate those pulses from each other and apply them to control the horizontal and vertical sweep pulses; blanking circuits, shading circuits, and the electronic shutter. The blanking circuits momentarily darken the tube during horizontal and vertical flyback while the tube is switched to show a negative image, for at such times the blanking pulses from the transmitting station cannot be used. The shading pulses eliminate the dividing line that would otherwise appear in the picture as the result of the decay characteristics of the phosphor.

IMAGE TRANSFER

The purpose of the electronic shutter is to convert the 30-frame-per-second frequency of television into the 24-frames-per-second needed for standard motion picture projection. Since 30 is to 24 as $1\frac{1}{4}$ is to 1, by blanking the picture for a quarter-frame out of every $1\frac{1}{4}$ television frame, the shutter converts the TV frame frequency to motion picture frame frequency. The pull-down in the camera occurs during the blanked-out interval.

An electronic counter determines when one frame has been completed by counting 525 horizontal scanning lines. The counter

consists of three units. The first counts from one to ten and then triggers the second, which counts by tens to one hundred and triggers the hundreds counter.

Low and high-voltage rectifiers are also located in the control panel, or video-recording rack, and deliver 210, 310 and 19,000 volts respectively. Meters set in the topmost panel read line voltage, minus-310 current, plus-210 current, and cathode ray tube current, respectively.

The picture shown on the face of the tube must be negative when photographed in order to obtain a positive print with the least amount of processing. A switch is provided through which the picture can be made positive at any time for inspection and testing purposes. The switch acts by adding in or shorting out one stage of amplification in the TV amplifier.

The camera is shutterless, since the electronic shutter in the rack darkens the picture tube whenever the film is pulled down. It has a claw-type intermittent action, not an intermittent sprocket. The magazine holds 12,000 feet of film. At standard speed of 90 feet per minute, this provides 2 hours 13 minutes of uninterrupted operation.

A new development associated with the camera is a sound-recording light valve that has no moving parts. The speech current to be recorded impresses a vibratory electric field upon a crystal, and the crystal then modulates a beam of polarized light.

FILM PROCESSING

In the developing tank the film makes a single loop nearly 4 feet long and is exposed to a high-pressure spray from ten nozzles. The solution is recirculated con-

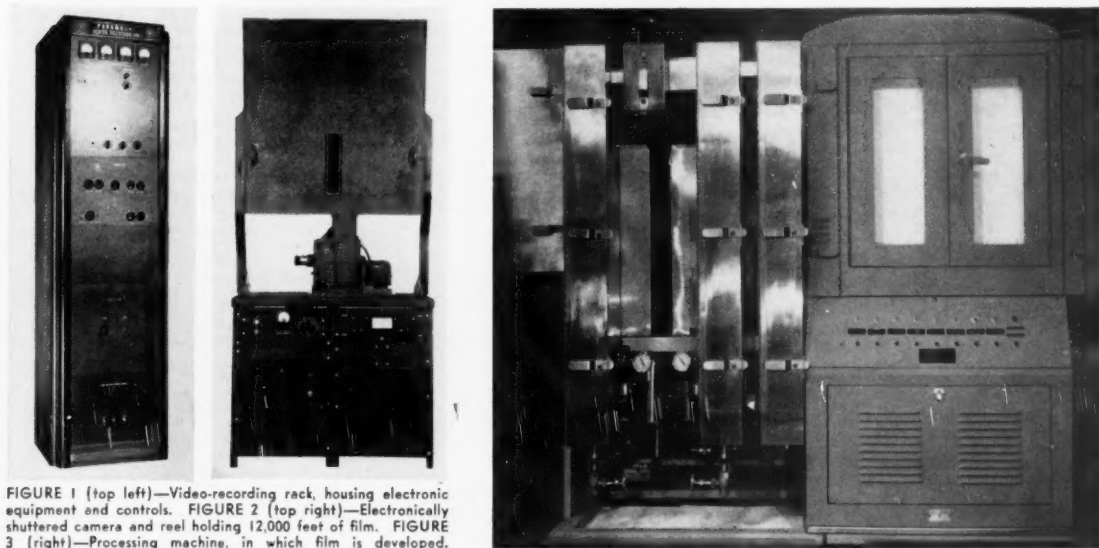


FIGURE 1 (top left)—Video-recording rack, housing electronic equipment and controls. FIGURE 2 (top right)—Electronically shuttered camera and reel holding 12,000 feet of film. FIGURE 3 (right)—Processing machine, in which film is developed.

tinuously under automatic temperature control, and the tank holds enough of it for more than three hours of continuous operation. The film traverses this tank in less than five seconds, after which it is ready to be rinsed and fixed.

Passage through the rinse box takes one second. The rinse water is derived from the regular hot and cold plumbing supply, automatically mixed under temperature control.

Time required for fixing is somewhat less than 10 seconds.

The washing action is similar to the rinsing except that it lasts nearly 10 seconds. A conventional hot air drier completes the processing.

SCREENING THE IMAGE

From the processing machine, the film continues to the theatre projector. Although safety stock film is used, standard practice has been to run it through an enclosed path throughout. The path need no longer be light-tight once the film has left the developing machine, but a fire-proof metal chute is specified. Such chutes have been up to 100 feet long and with many bends in actual theatre installations without giving rise to difficulty.

Modifications of the projector mechanism include the following:

An upper magazine case adapted to receive the chute and admit the film. (There is no reel in the upper magazine when television is run; the film passes directly through to the projector mechanism.)

A special synchronous-type projector drive motor, interlocked electrically with the motors driving the camera and processor. When television is not being shown, the interlock can be switched out of service and the projector motor then controlled in the usual way through the regular projection room switch.

Power requirements are a three-phase, three-wire 220-volt a.c. supply, and a single-phase 110-volt supply. Plumbing requirements are ordinary hot and cold water and an ordinary drain. Water consumption is about the same as where an ordinary sink is installed. A table and sink, for mixing the packaged chemicals, should be provided, as well as storage space for film stock, chemicals and spare parts.

Operating costs are estimated at about \$140 per hour. This covers the cost of film, chemicals, power and estimated wages. Operating personnel, Paramount adds, is usually supplied by I.A.T.S.E. locals. An additional two men are sufficient to operate the equipment according to Paramount.

[Aron Nadell, radio and sound engineer, has been a writer on these subjects for many years and has been a frequent contributor to BETTER THEATRES on sound. He edited the Seventh Edition of "Richardson's Bluebook of Projection."—Ed.]

Simple Projection Efficiency Test

Continued from Page 39

be measured by using the methods previously described in these columns.

3. From the light measurements on the screen, determine the side-to-center distribution of screen light.

4. From Table 2 select as closely as possible the total light value in lumens corresponding to the three above conditions.

5. Take the lumens value in item 4 and make corrections for projector shutter transmission if it varies from 50%. Similarly, make the correction for projection port glasses.

The resultant net amount of total screen lumens should be the optimum value that a theoretical projection system can deliver to the screen when operating under your own conditions.

A comparison of the measured amount of light with this value should give you the approximate efficiency of your own projection system.

EXAMPLE OF METHOD

The following discussion of a few field examples illustrates the comparison procedure and may prove interesting. Table 3 shows a tabulation of data taken from six theatres at random, all using 14-inch reflector light sources. This information is listed in numbered lines for easier reference.

Let us examine the data obtained from Theatre A. Line 2 shows the picture is 24 feet wide measured at center height over the masking. Line 3 shows the light intensity at the center of the screen to be 17 foot-candles. Line 4 shows the sides to be 14 foot-candles. This gives us a side-to-center light distribution of 82%, as shown in line 5.

From Table 1 it will be seen that for a picture width of 24 feet, and a center light of 17 foot-candles, the total light is 5620 lumens at a distribution of 70%. In order to change to an 82% distribution we must increase this figure by 7%, making a corrected total of 5900 lumens (line 6). This is the amount of light being delivered to the screen under the conditions prevailing during the test.

Now let us see what that system should actually deliver. The arc current is 68 amperes (line 7). The lens speed is $f/2.3$ (line 8), and the light distribution is 82% (line 5). Table 2 indicates that these conditions indicate that the light output should be 5400 lumens (line 9).

However, the shutter transmission is not 50%, but actually slightly over 57% (line 10). Therefore this light output should be

increased by the ratio of 7 to 50, or approximately 14%. Since no port glass was used, no correction is necessary in this case. This system should then deliver 6200 lumens (line 12).

The value of 5900 lumens (line 6), which is the actual total screen light, divided by the value of 6200 lumens (line 12), which is the corrected theoretical optimum light, gives an efficiency rating of 95%.

In a similar way, it is possible to determine the efficiency of the other examples, even though there may be differences in conditions and in equipment.

[Gio Gagliardi, a graduate of Massachusetts Institute of Technology, has been a theatre projection and sound and maintenance engineer for more than twenty years. Until recently he was a technical executive with Warner Bros. Theatres.—Ed.]

CANADIAN DEALERS

Adamson, M. L., 105 Strand Theatre Bldg., Edmonton, Alta.
 Dominion Sound Equipment, Ltd., 76 Hollis Street, Halifax, N. S.; 4040 St. Catherine Street, West Montreal, Que.; 114 Bond Street, B. C.; 712 Eighth Avenue, West, Calgary, Alta.; 4 Hazen Avenue, St. John, N.B.; 1299 Boulevard Charest, Quebec City, Que.; 270 McLaren Street, Ottawa, Ont.; 218-222 Fort Street, Winnipeg, Man.; 2300 Dawdney Avenue, Regina, Sask.; 10305 160th Street, Edmonton, Alta.
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 Motion Picture Supplies, Ltd., 22 Prescott Street, St. John's, Newfoundland.
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 Sharp's Theatre Supplies, Ltd., Film Exchange Bldg., Calgary, Alta.
 Theatre Equipment Supply Company, 906 Davie Street, Vancouver, B. C.
 United Electric Company, 847 Davie Street, Vancouver, B. C.

EXPORT DISTRIBUTORS

Bizzelle Cinema Supply Corp., 420 West 45th St., New York 19, N. Y.
 Frazer & Hansen, Export Division, 301 Clay Street, San Francisco 11, Calif.
 National Theatre Supply, Export Division, 92 Gold Street, New York 7, N. Y.
 Norpat Sales, Inc., 45 West 45th Street, New York, N. Y.
 Radio Corporation of America, RCA International Division, 1260 Sixth Avenue, New York, N. Y.
 Robin, Inc., J. E.; 267 Rhode Island Avenue, East Orange, N. J.
 S. O. S. Cinema Supply Corporation, Export Division, 303 West 42nd Street, New York 18, N. Y.
 K. Streuber & La Chicotte, 1819 Broadway, New York 23, N. Y.
 Westrex Corp., 111 Eighth Avenue, New York 11, N. Y.

U. S. dealers appear on page 20.

about Products . .

★ news and views of the market and its sources of supply

New In-Car Speaker Built To Withstand Sun and Rain

IN RESPONSE to the experience reported by drive-in operators that summer weather, rather than winter, caused deterioration of in-car speakers, The Ballantyne Company of Omaha, has developed a new type drive-in speaker designed especially to resist the effect of changing conditions of rain and sunshine, with the sun's heat impairing the speaker cone, and rain and dampness damaging particularly the diaphragm and voice coil assembly. The new Ballantyne in-car speaker is trade-named the "Dub'l Cone."

After extensive acoustic tests, the announcement explains a 4-inch size speaker mechanism was retained because low-frequency sensitivity of an enclosed-type speaker is a function of the size of the enclosure, as well as the size, mass, and stiffness of the diaphragm, and it is claimed that at the volume level normally used in drive-in theatres, the response of the 4-inch mechanism is superior in tonal quality to that of larger speakers when these are cramped into small housings for the purpose of keeping down the overall size.

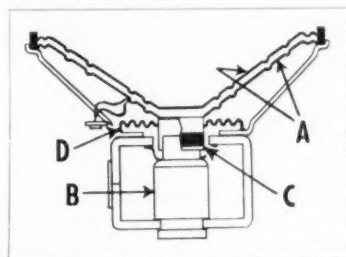
The "Dub'l Cone" speaker consists of two cones, one superimposed over the other with a 3/16-inch air space between. The outside cone floats and operates independently of the inside cone, the outside being for protection, the inside for projection of the sound. Both cones are completely weather-proofed. It is therefore stated that "the sun can dry or bake out, or water can soak the outer cone until it goes to pieces, without damage to the inner cone." If the outside cone ever becomes destroyed, it can be replaced with a new cone and ring by the drive-in owner.

LARGER MAGNET FOR SENSITIVITY

The new unit has a 1.47-ounce Alnico 5 magnet to give greater power than earliest magnet materials. The larger magnet is said to increase the sensitivity of the speaker and to allow for extra clearance for the voice coil in the gap. For optimum sound reproduction, this magnet is said to



The Ballantyne "Dub'l Cone" speaker, in picture and diagram. Cones are superimposed with air space between (A). The magnet is large for sensitivity and to allow extra clearance (B) for voice coil in gap (C). The diaphragm has special aluminite treatment (D).



give a frequency response range of 140 to 7500 cycles.

The speaker is designed to enhance low-frequency response, and vents are dimensioned to create high apparent sound level. The company claims that the die cast aluminum casing makes the speaker practically non-resonant at any frequency, while the grille and speaker mounting, using no screws or nuts, is said to eliminate rattles and mechanical vibrations. The sounding board effect of the protective cone and air space is pointed out as producing sound that is more completely developed in the entire frequency range.

The voice coil is made of aluminum so as not to swell, warp, or buckle, thus maintaining the delicate air gap around it. The diaphragm is silver-coated with a special aluminite treatment which makes it impervious to dampness. All metal parts of the speaker are zinc-plated by a special process. The cones, gaskets, and dust buttons are treated with a fungus and a weather-proof lacquer approved for use on Signal Corps equipment. The gaskets are punched out of solid beaverboard to eliminate chance of splitting. A brass dust collar is used to prevent corrosion.

The "Dub'l Cone" speaker was given the standard 200-hour U. S. Navy salt-spray test, called the equivalent of about five years of use under adverse weather conditions. The speaker has survived also other tests simulating various kinds of weather.

SPEAKER CASE AND MOUNTING

The speaker case is die-cast of aluminum finished in a two-tone color. Both colors are double-coated and each coat baked on. A tamper-proof wire wound volume control is used. There are small drain holes in the bottom of the speaker case to allow for drainage in the event that wind-driven rain enters the speaker grille, or moisture condenses within the case. Both case and speaker were also designed to withstand severe drop tests.

The speaker unit itself is spring-mounted in the case, in a floating torsional mount to eliminate pull on the speaker cone. The louvers are of strength said to make the case practically resistant to damage from dropping or running an automobile over it. The speaker is baffle-mounted in the case, with a cast-metal collar which recesses the speaker 3/4 inch from the front and produces a full baffle effect.

The junction box housing is a heavy aluminum die-casting in two sections, with baked-on two-tone enamel finish. The top part has cast-in "ears" for hanging the speaker. The "ears" have been designed to prevent the speaker from being knocked or blown off the junction box.

The lower section, or tray, has the pipe-mounting flange cast into it as an integral part of the box, to eliminate the need for purchasing flanges and extra cost in assem-

bling. The flange will fit any pipe from standard 2-inch boiler pipe ($2\frac{3}{8}$ -inch O.D.) to 1-inch without adaptors. The junction box transformer is varnished, impregnated to protect against moisture.

For ease of installation and speed in changing speakers, the speaker cables are provided with spade terminal lugs. The speakers are quickly disassembled if the need arises, but patented screws are used to discourage curious patrons from taking them apart.

The AX Series "Dub'l Cone" speaker is available with or without downlights, and with straight or coiled cords.

New Tube Rectifiers For 80-100-Amp. Lamps

A NEW TUBE rectifier has been marketed by the Garver Electric Company, Union City, Ind., for use with lamps having angular trim. Using twelve standard gas filled tubes of 15 amperes each, the rectifier has a rated output of from 80 to 100 amperes at from 58 to 65 arc volts.

The circuit, the manufacturer points out, has been so simplified that with use of standard tubes, the equipment provides high ballast for smooth, stable arc operation, low peak-inverse voltages to give long tube life, short heating time, ability to withstand arc-striking overloads, and low tube cost.

Portable, Flexible Sign To Direct Drive-In Cars

THERE HAVE been a variety of attempts to supply a drive-in with convenient and yet effective traffic control sign equipment. Some drive-in operators, finding nothing suitable on the market, have developed their own—perhaps for the most



part crudely, for such things weren't their business, and in any case to do a better job, for only one installation, would have been too costly.

Now Poblocki & Sons, Milwaukee, manufacturers of many types of equipment for theatres, have announced a traffic sign

which not only has the convenience of portability, and the provisions which make for practical effectiveness, but is highly flexible in addition—it provides for various kinds of directions to patrons.

It is designed for use at any time, and in any location, where traffic control is indicated, either along the drives and at the ramps, or on the highway. It is illuminated and lettered following study of legibility in these situations. (The equipment has been under tests, the manufacturer points out, at several drive-ins during the past two years.)

It is also fabricated to withstand years of rugged usage. Construction is entirely of metal, with sign inserts of plexiglas. Each operator can have a plexiglas sign, or signs, to meet his particular needs. These are panel inserts that can be readily changed. The overall finish of the equipment is automotive lacquer to give the equipment a neat, professional appearance as well as protection from the elements.

The directional copy of the plexiglass inserts can indicate the ramps by number, identify the refreshment stand, give the time of the next performance, instruct patrons to turn to left or right, point the way to the playground, and so on.

Bausch & Lomb Markets Fast Long-Throw Lens

NEW PROJECTION lenses of six elements have been announced by Bausch & Lomb, Rochester, N. Y., designed "specifically to improve screen illumination and provide greater center-to-edge picture clarity in long-throw theatres and drive-ins." The lenses, added to the Super-Cinephor line, have a speed of $f/2.0$, and are available in focal lengths from $5\frac{1}{4}$ through 7 inches.

The elements are joined by means of a heat-resistant cement and are mounted in a one-piece aluminum barrel rated as secure against dirt and moisture.

First installed in a theatre for the showing of "Quo Vadis" at the Capitol theatre in New York, the new lenses are being installed, according to the manufacturer, in 150 theatres of the Loew circuit.

Car Register Device For Admissions Control

PRACTICABLE control of admissions transactions is provided the management of drive-ins by registration equipment manufactured by the K-Hill Signal Company, Uhrichsville, Ohio, manufacturers of highway signal devices.

Equipment of the type recommended for drive-ins records each car admitted, thus giving management a tamper-proof count to compare with ticket sales. Because it con-

centrates on this aspect of admissions, the equipment is relatively simple.

It consists in an accumulative register actuated by a tube extending into both lanes of a two-lane entrance served by one

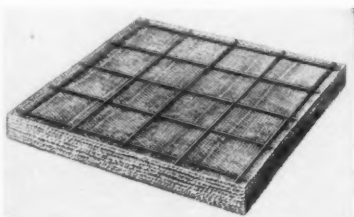


toll booth. One front and one rear wheel runs over the tube, which is fabricated of rubber and twist cord so as to resist heavy abrasion and action of the sun.

Powered by 6-volt radio A-batteries, the counter receives the impulse from the tube and registers the car. The counter is attached to a wall (for which a hanger is provided) for easy reading. The standard counter cannot be reset, but one that can be put back to zero each day is available. The counter measures $7 \times 7\frac{1}{2} \times 4\frac{1}{2}$ inches overall, and weighs 7 pounds.

Odor Removal Added To Air Filter Function

THE ADDITION of odor-trapping material has importantly extended the function and the applications of air filtering in filters developed by the Research Products Corporation, Madison, Wis., leading manufacturers of dust removing equipment for ventilating and air-condition-



ing systems. The new type air filters are indicated for any situation in which air taken into a building from the outside, or passing from one inside area to another, carries noxious odors.

To the dust and pollen collecting material has been added a special ingredient, called by the manufacturer X-56, for the removal of odors. The structure of the filter is permanent, only the material is replaced when it has become too dirty for efficient service. Both filter frames and pads may be obtained in various sizes for adaptation to the amount of air handled.

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[Pat. No. 2224069. Other patents pending]

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SOUND MOVE!

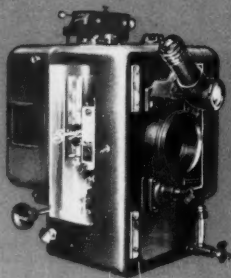
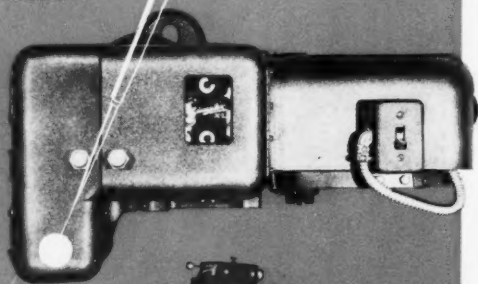
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